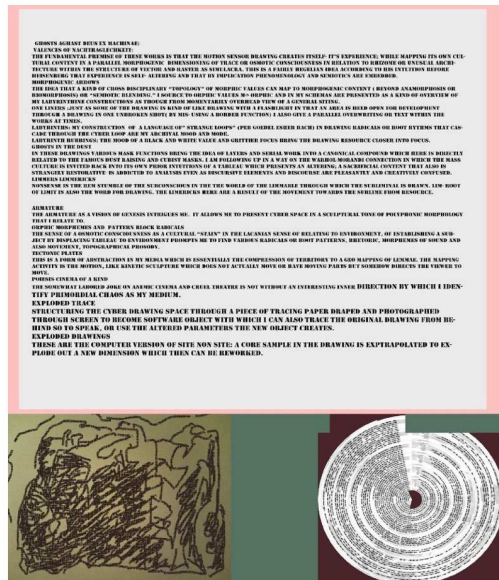


July M->Orphic Journal

Ghosts Aghast Deus Ex Machina : rebooting the language machine

by Edwin VanGorder



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Ghosts Aghast Deus Ex Machina : rebooting the language machine

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The Machinae of language are topologies in reboot which my project coordinates on it's own level. In the surveillance implicit of motion sensor drawing are the encounters within the morphogenic process which floods anamorphic or biomorphic associations of context between point of view and evolution towards a more deeply osmotic function.

Person, the voice of first , second, third or crowd are projections simultaneous with levels of involvement, the referent of the work to its own created experience. The polymorphic and polyphonic have been identified towards topology since Heraclitus but the artistic diversion of agency is always an ongoing splitting up of the idea of agency towards a deeper blending. Within any cultural stain the necessary transgressions at this point for me have to do with relating drawing to computer art as an interpellation and interpolation of radicals, morphemes visual and verbal reconstituting philosophy within art in the sense of going beyond the apparent parameters of what a question is and how an answer can be said to be.

GHOSTS AGHAST DEUS EX MACHINAE:

VALENCES OF NACHTRAGLECHKETT:

THE FUNDAMENTAL PREMISE OF THESE WORKS IS THAT THE MOTION SENSOR DRAWING CREATES ITSELF- IT'S EXPERIENCE; WHILE MAPPING ITS OWN CULTURAL CONTENT IN A PARALLEL MORPHOGENIC DIMENSIONING OF TRACE OR OSMOTIC CONSCIOUSNESS IN RELATION TO RHIZOME OR UNUSUAL ARCHITECTURE WITHIN THE STRUCTURE OF VECTOR AND RASTER AS SIMULACRA. THIS IS A FAIRLY HEGELIAN IDEA ACCORDING TO HIS INTUITION BEFORE HEISENBERG THAT EXPERIENCE IS SELF- ALTERING AND THAT BY IMPLICATION PHENOMENOLOGY AND SEMIOTICS ARE EMBEDDED.

MORPHOGENIC ARROWS

THE IDEA THAT A KIND OF CROSS DISCIPLINARY "TOPOLOGY" OF MORPHIC VALUES CAN MAP TO MORPHOGENIC CONTENT (BEYOND ANAMORPHOSIS OR BIOMORPHOSIS) OR "SEMIOTIC BLENDING." I SOURCE TO ORPHIC VALUES M-> ORPHIC AND IN MY SCHEMAS ARE PRESENTED AS A KIND OF OVERVIEW OF MY LABYRINTHINE CONSTRUCTIONS AS THOUGH FROM MOMENTARILY OVERHEAD VIEW OF A GENERAL SITING.

ONE LINERS :JUST AS SOME OF THE DRAWING IS KIND OF LIKE DRAWING WITH A FLASHLIGHT IN THAT AN AREA IS HELD OPEN FOR DEVELOPMENT THROUGH A DRAWING IN ONE UNBROKEN SHOT(BY MIS- USING A BORDER FUNCTION) I ALSO GIVE A PARALLEL OVERWRITING OR TEXT WITHIN THE WORKS AT TIMES.

LABYRINTHS: MY CONSTRUCTION OF A LANGUAGE OF" STRANGE LOOPS" (PER GOEDEL ESHER BACH) IN DRAWING RADICALS OR ROOT RYTHMS THAT CASCADE THROUGH THE CYBER LOOP ARE MY ARCHIVAL MOOD AND MODE.

LABYRINTH RUBBINGS: THE MOOD OF A BLACK AND WHITE VALUE AND GRITTIER FOCUS BRING THE DRAWING RESOURCE CLOSER INTO FOCUS.

GHOSTS IN THE DUST

IN THESE DRAWINGS VARIOUS MASK FUNCTIONS BRING THE IDEA OF LAYERS AND SERIAL WORK INTO A CANONICAL COMPOUND WHICH HERE IS DIRECTLY RELATED TO THE FAMOUS DUST RAISING AND CUBIST MASKS. I AM FOLLOWING UP IN A WAY ON THE WARHOL-MORANDI CONNECTION IN WHICH THE MASS CULTURE IS INVITED BACK INTO ITS OWN PRIOR INTUITIONS OF A TABLEAU WHICH PRESENTS AN ALTERING; A SACRIFICIAL CONTENT THAT ALSO IS STRANGELY RESTORATIVE- IS ADDICTED TO ANALYSIS EVEN AS DISCURSIVE ELEMENTS AND DISCOURSE ARE PLEASANTLY AND CREATIVELY CONFUSED.

LIMMERS LIMMERICKS

NONSENSE IS THE REM STUMBLE OF THE SUBCONSCIOUS IN THE THE WORLD OF THE LIMMABLE THROUGH WHICH THE SUBLIMINAL IS DRAWN. LIM- ROOT OF LIMIT IS ALSO THE WORD FOR DRAWING. THE LIMERICKS HERE ARE A RESULT OF THE MOVEMENT TOWARDS THE SUBLIME FROM RESOURCE.

ARMATURE

THE ARMATURE AS A VISION OF GENESIS INTRIGUES ME. IT ALLOWS ME TO PRESENT CYBER SPACE IN A SCULPTURAL TONE OF POLYPHONIC MORPHOLOGY THAT I RELATE TO.

ORPHIC MORPHEMES AND PATTERN BLOCK RADICALS

THE SENSE OF A OSMOTIC CONSCIOUSNESS AS A CULTURAL "STAIN" IN THE LACANIAN SENSE OF RELATING TO ENVIRONMENT, OF ESTABLISHING A SUBJECT BY DISPLACING TABLEAU TO ENVIRONMENT PROMPTS ME TO FIND VARIOUS RADICALS OR ROOT PATTERNS, RHETORIC, MORPHEMES OF SOUND AND ALSO MOVEMENT, TOPOGRAPHICAL PROSODY.

TECTONIC PLATES

THIS IS A FORM OF ABSTRACTION IN MY MEDIA WHICH IS ESSENTIALLY THE COMPRESSION OF TERRITORY TO A GEO MAPPING OF LEMMAE. THE MAPPING ACTIVITY IS THE MOTION, LIKE KINETIC SCULPTURE WHICH DOES NOT ACTUALLY MOVE OR HAVE MOVING PARTS BUT SOMEHOW DIRECTS THE VIEWER TO MOVE.

POIESIS CINEMA OF A KIND

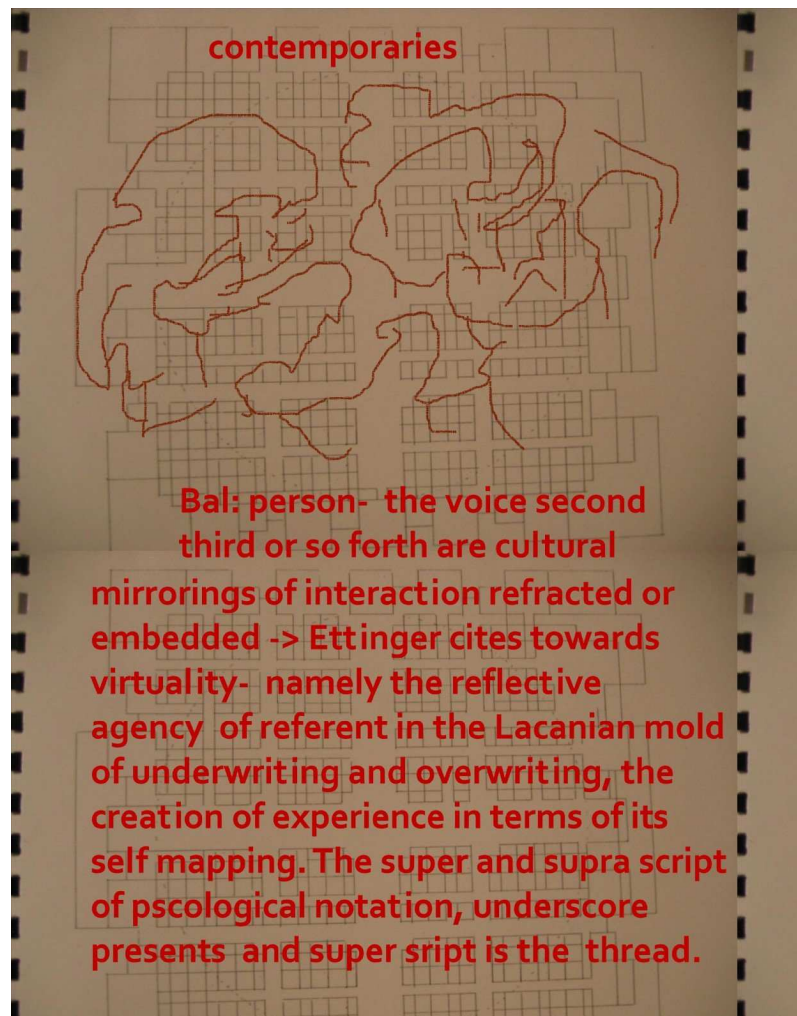
THE SOMEWHAT LABORED JOKE ON ANEMIC CINEMA AND CRUEL THEATRE IS NOT WITHOUT AN INTERESTING INNER DIRECTION BY WHICH I IDENTIFY PRIMORDIAL CHAOS AS MY MEDIUM.

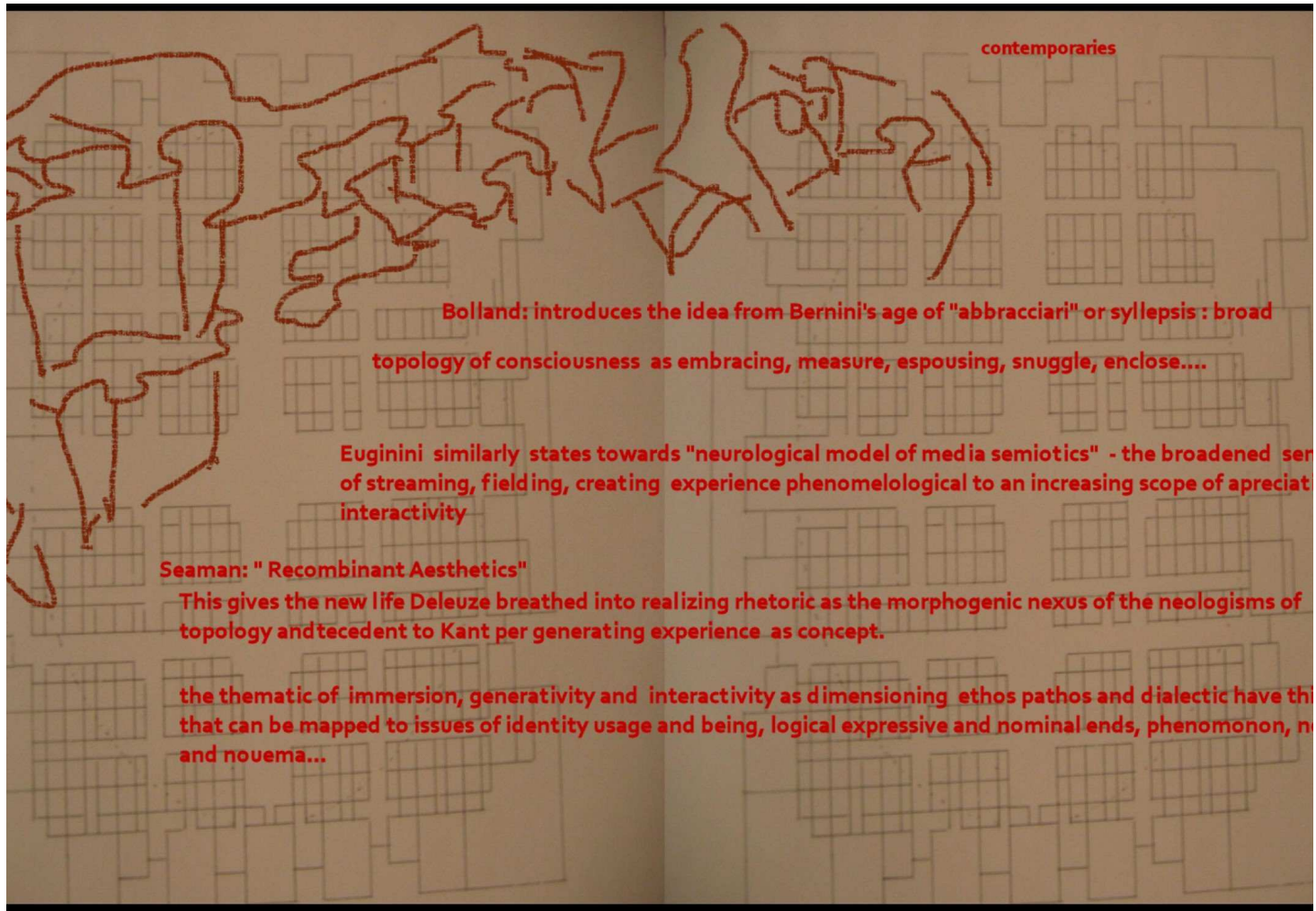
EXPLODED TRACE

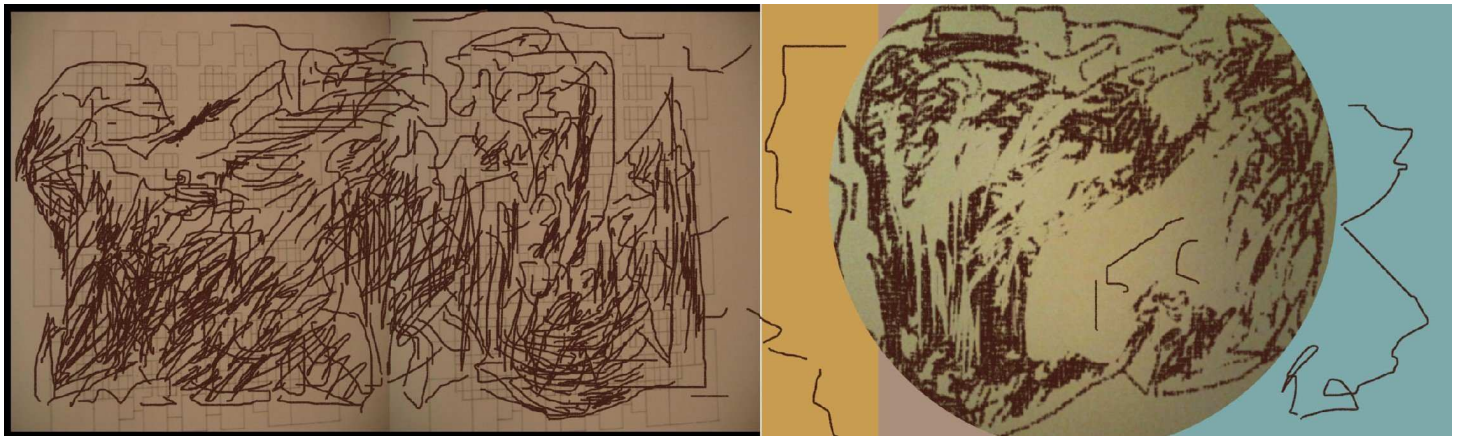
STRUCTURING THE CYBER DRAWING SPACE THROUGH A PIECE OF TRACING PAPER DRAPED AND PHOTOGRAPHED THROUGH SCREEN TO BECOME SOFTWARE OBJECT WITH WHICH I CAN ALSO TRACE THE ORIGINAL DRAWING FROM BEHIND SO TO SPEAK, OR USE THE ALTERED PARAMETERS THE NEW OBJECT CREATES.

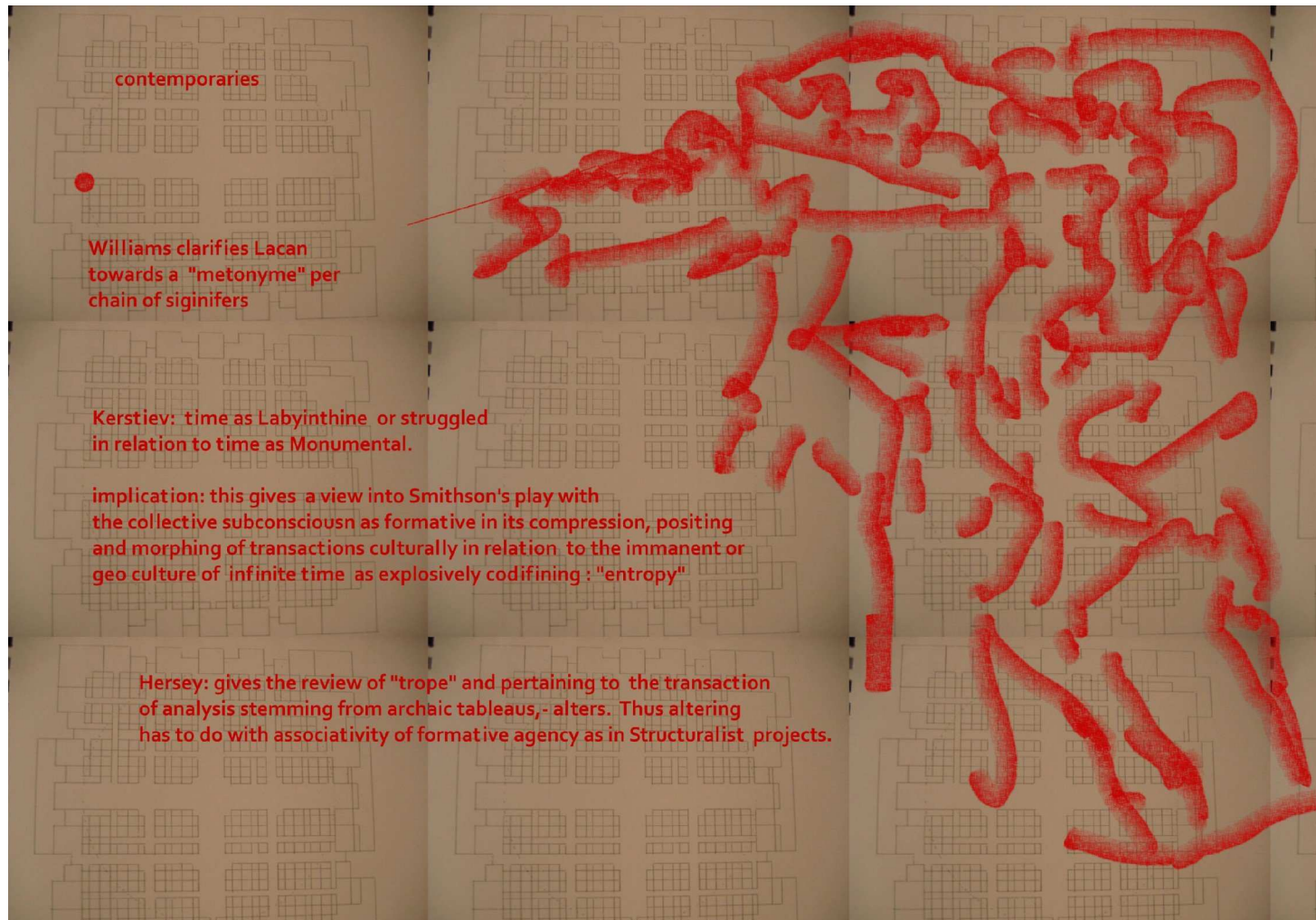
EXPLODED DRAWINGS

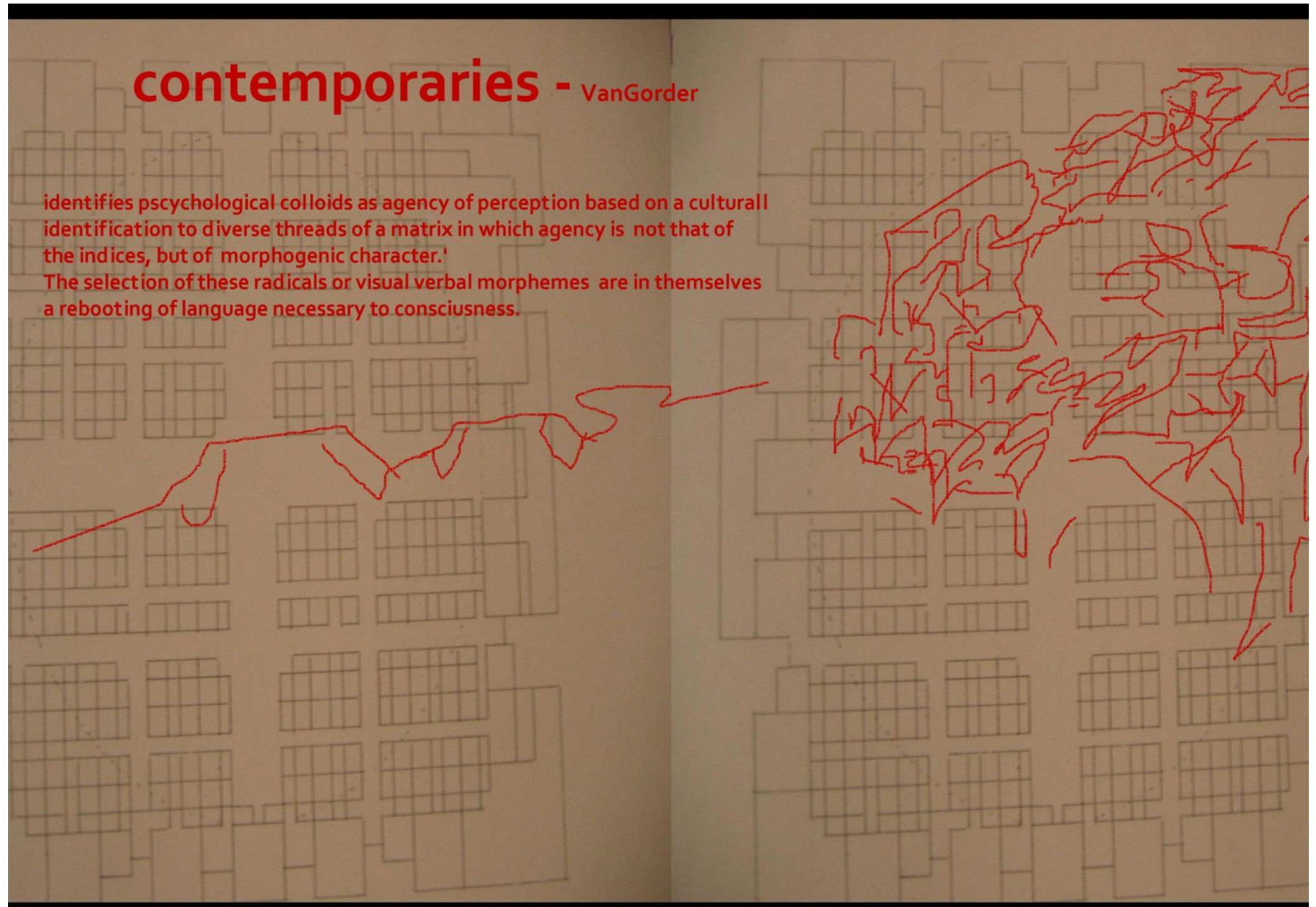
THESE ARE THE COMPUTER VERSION OF SITE NON SITE: A CORE SAMPLE IN THE DRAWING IS EXPTRAPOLATED TO EXPLODE OUT A NEW DIMENSION WHICH THEN CAN BE REWORKED.











contemporaries - VanGorder

identifies pscychological colloids as agency of perception based on a cultural identification to diverse threads of a matrix in which agency is not that of the indices, but of morphogenic character.¹

The selection of these radicals or visual verbal morphemes are in themselves a rebooting of language necessary to consciousness.

Ghosts Aghast Deus ex Machinae:

Valences of Nachtraglichkeit:

The fundamental premise of these works is that the motion sensor drawing creates itself- it's experience; while mapping its own cultural content in a parallel morphogenic dimensioning of trace or osmotic consciousness in relation to rhizome or unusual architecture within the structure of vector and raster as simulacra. This is a fairly Hegelian idea according to his intuition before Heisenberg that experience is self-altering and that by implication phenomenology and semiotics are embedded.

Ghosts Aghast Deus ex Machinae:

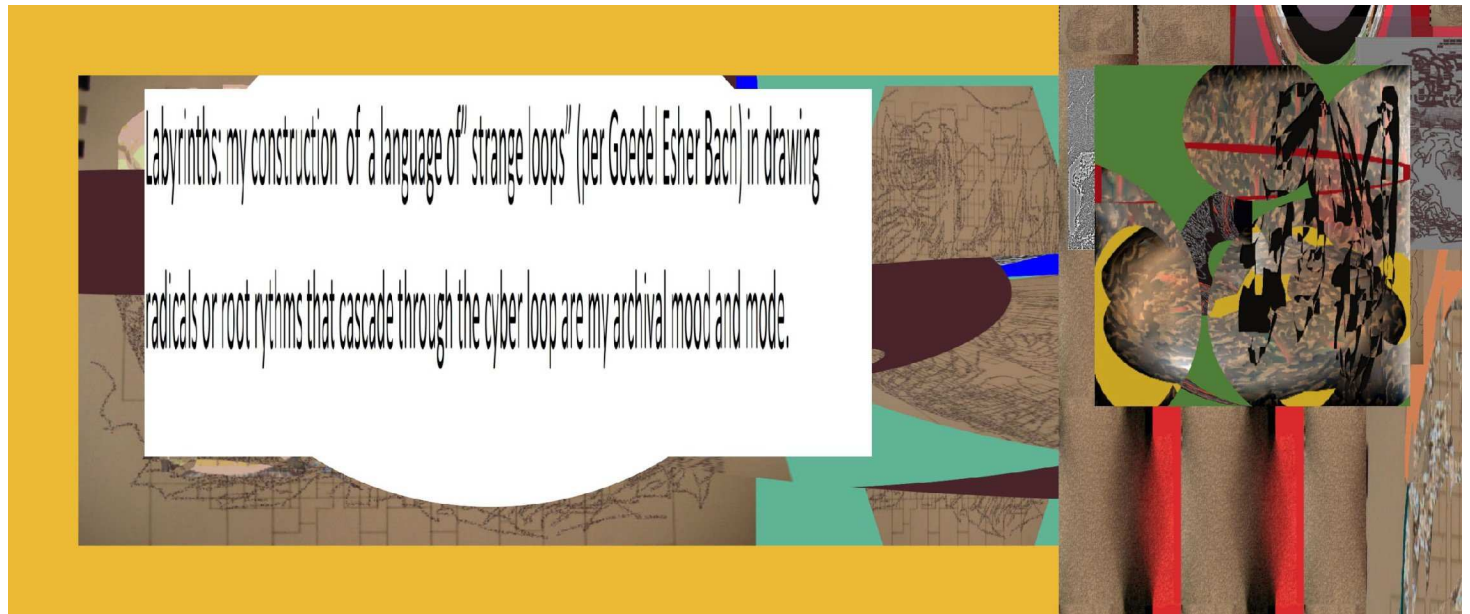


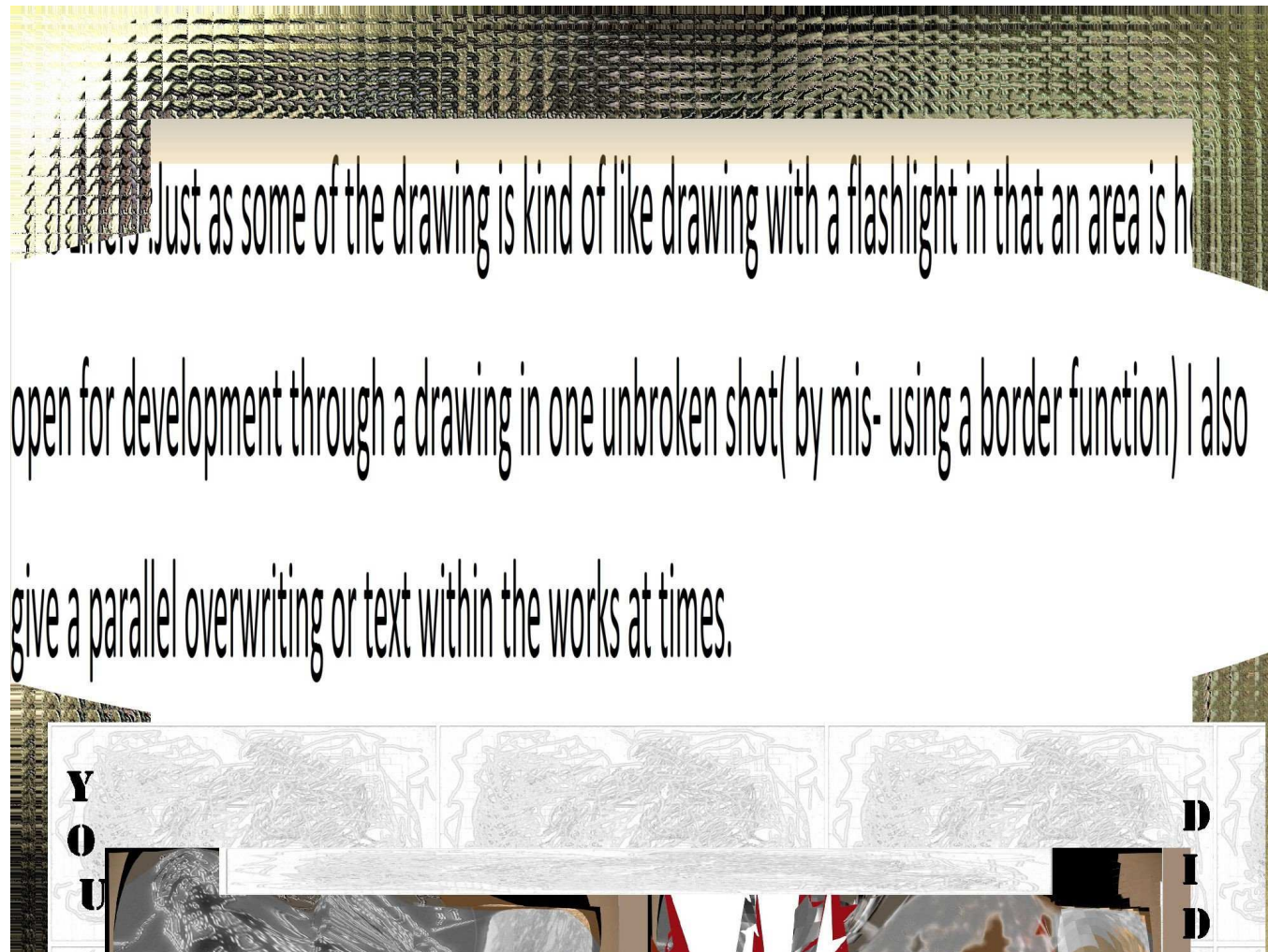
Valences of Nachtraglichkeit:

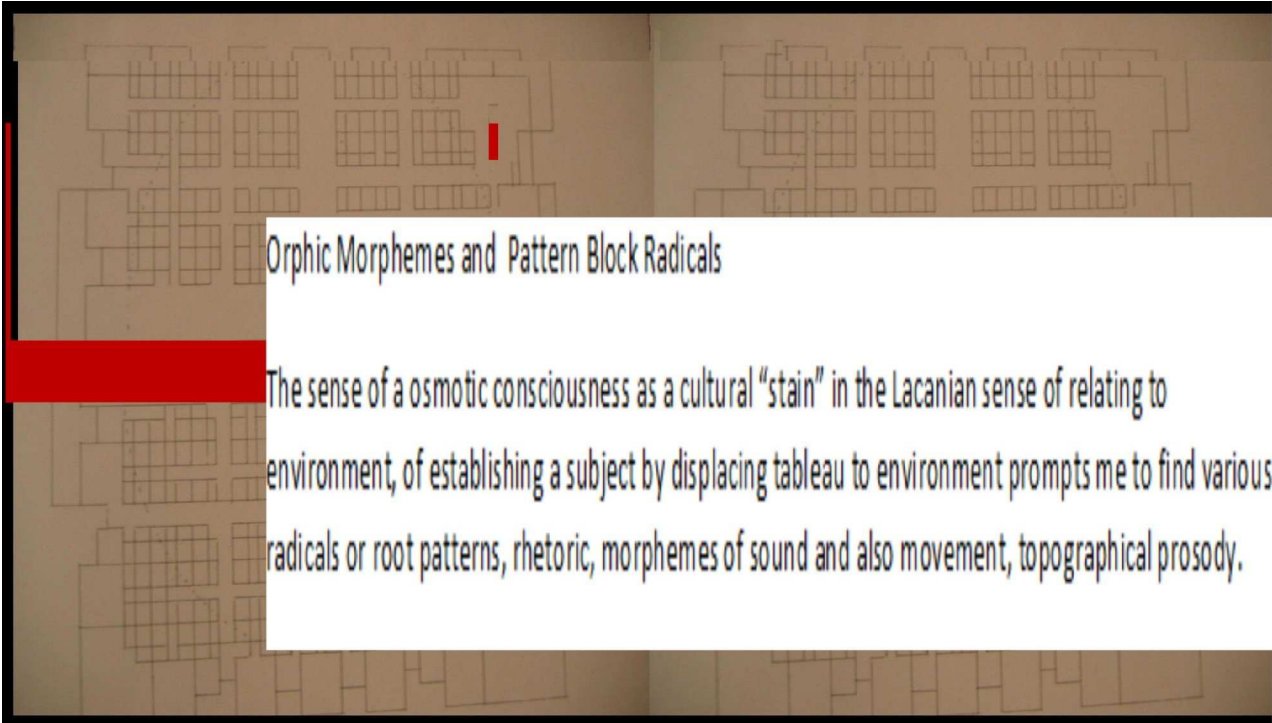
The fundamental premise of these works is that the motion sensor drawing creates itself- it's experience; while mapping its own cultural content in a parallel morphogenic dimensioning of trace or osmotic consciousness in relation to rhizome or unusual architecture within the structure of vector and raster as simulacra. This is a fairly Hegelian idea according to his intuition before Heisenberg that experience is self-altering and that by implication phenomenology and semiotics are embedded.

Morphogenic arrows

The idea that a kind of cross disciplinary "topology" of morphic values can map to morphogenic content (beyond anamorphosis or biomorphosis) or "semiotic blending." I source to Orphic values M->Orphic and in my schemas are presented as a kind of overview of my labyrinthine constructions as though from momentarily overhead view of a general siting.

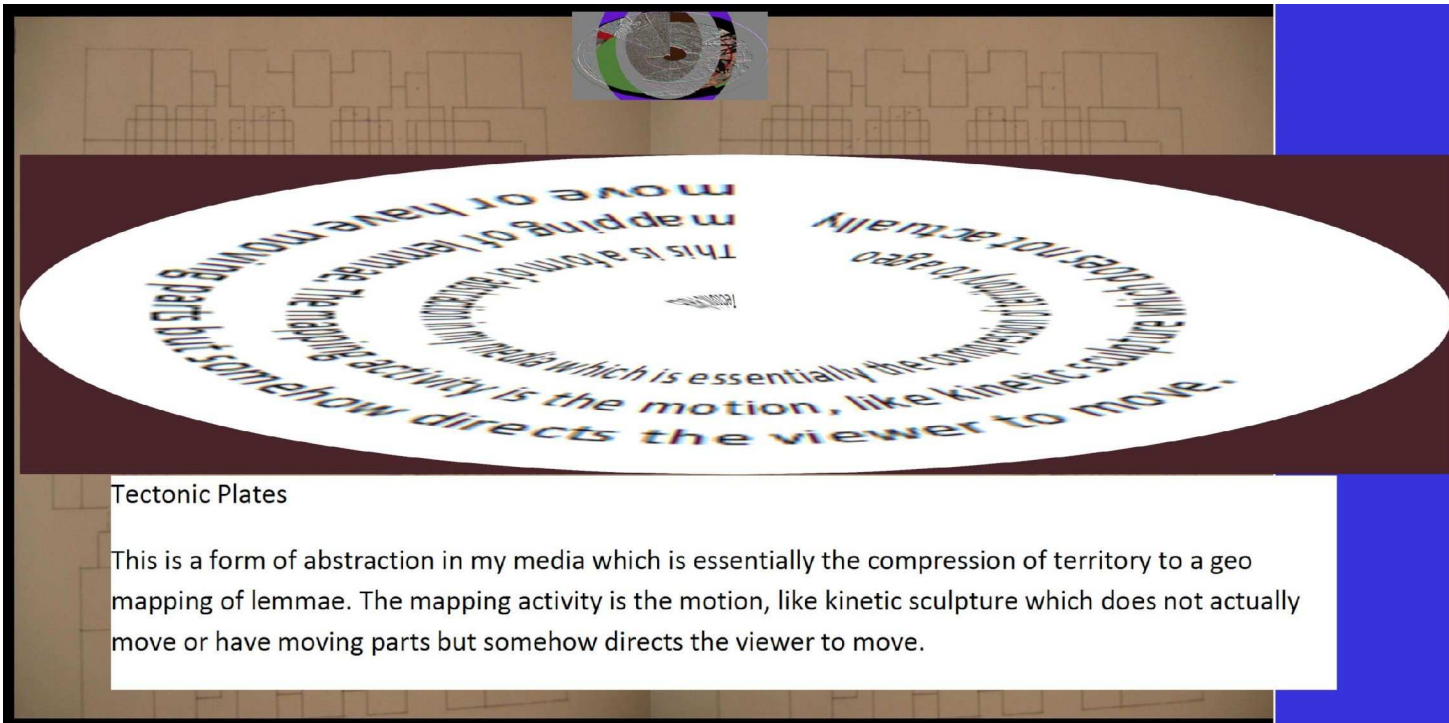






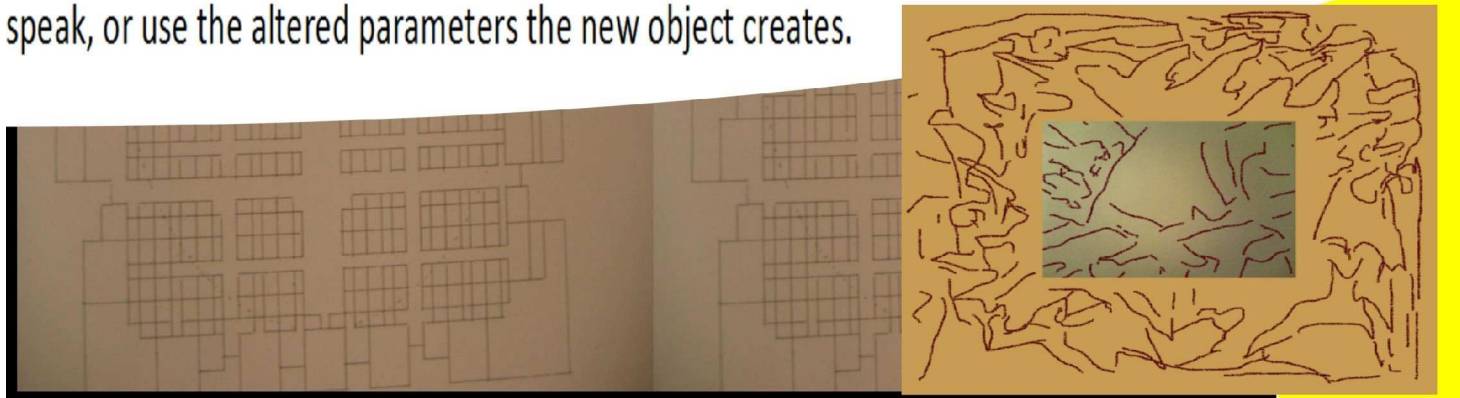
Orphic Morphemes and Pattern Block Radicals

The sense of a osmotic consciousness as a cultural "stain" in the Lacanian sense of relating to environment, of establishing a subject by displacing tableau to environment prompts me to find various radicals or root patterns, rhetoric, morphemes of sound and also movement, topographical prosody.



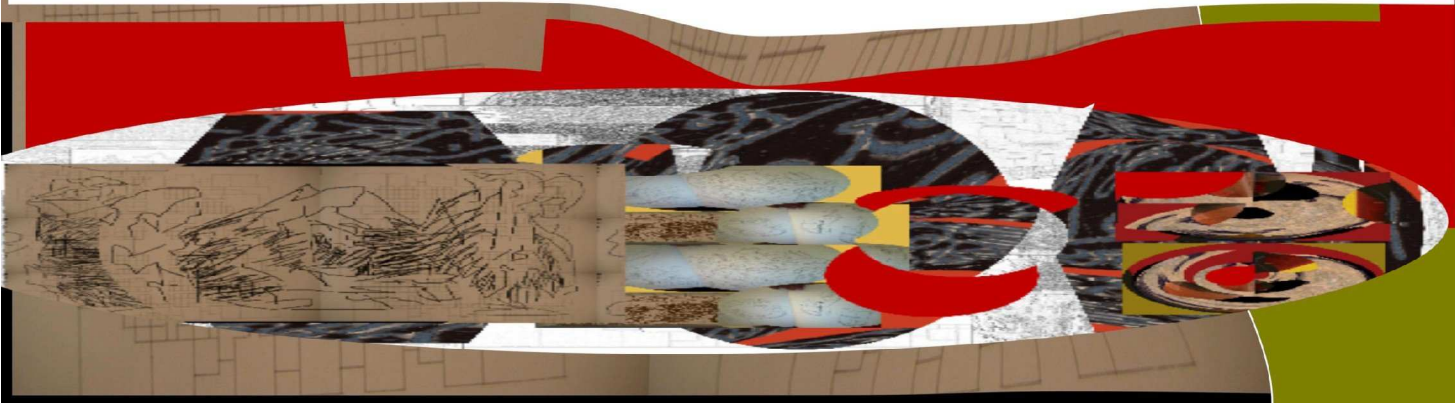
Exploded Trace

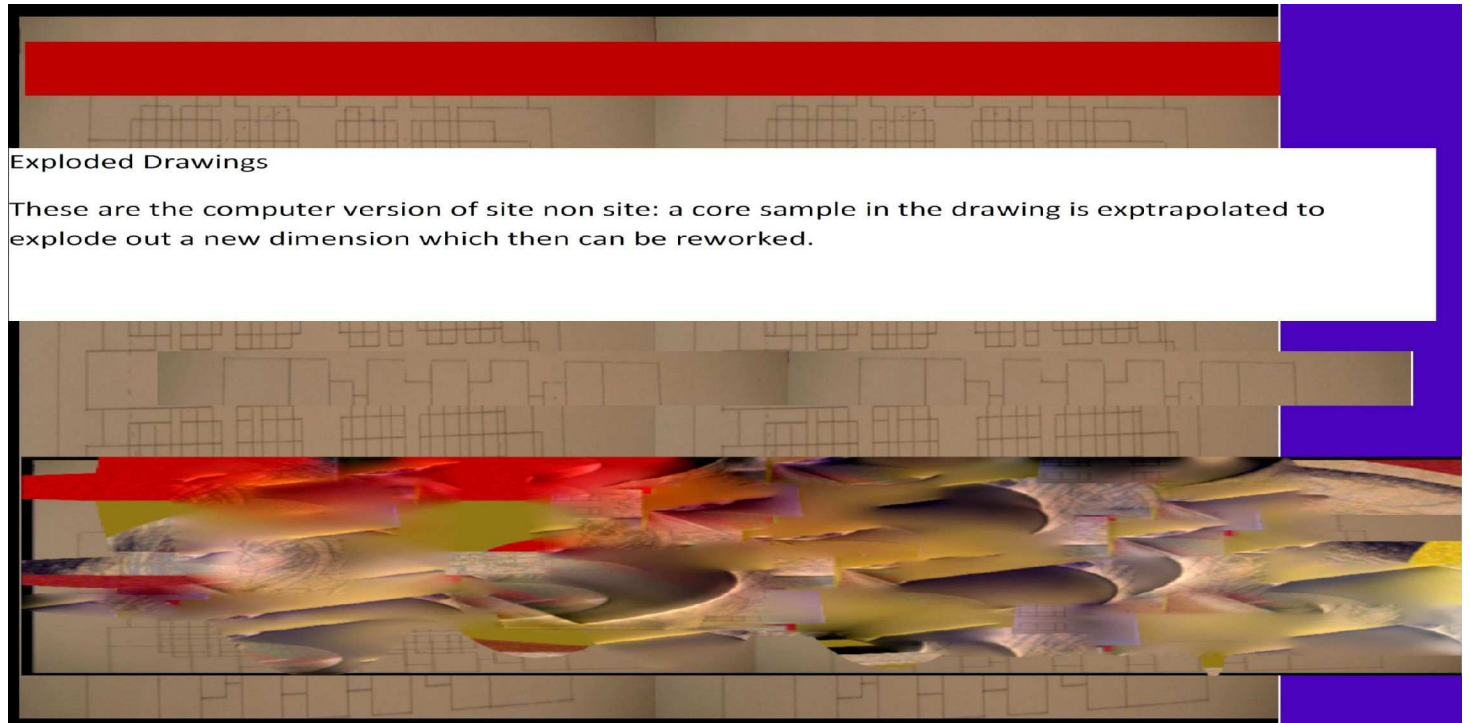
Structuring the cyber drawing space through a piece of tracing paper draped and photographed through screen to become software object with which I can also trace the original drawing from behind so to speak, or use the altered parameters the new object creates.



Poiesis Cinema of a Kind

The somewhat labored joke on anemic cinema and cruel theatre is not without an interesting inner direction by which I identify primordial chaos as my medium.





Exploded Drawings

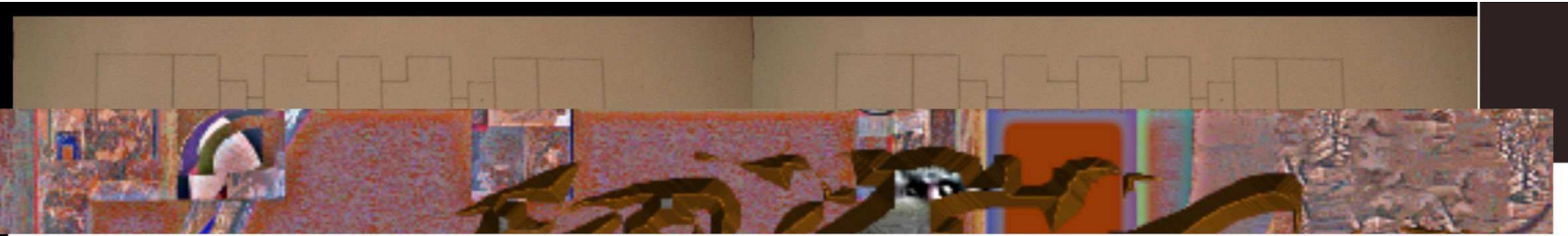
These are the computer version of site non site: a core sample in the drawing is exptrapolated to explode out a new dimension which then can be reworked.

Limmers Limmericks

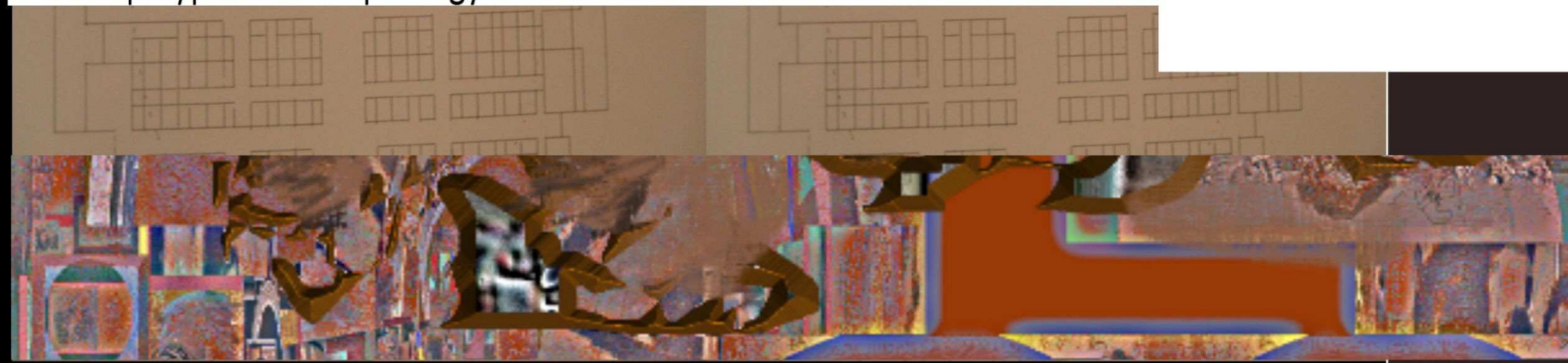
Nonsense is the REM stumble of the subconscious in the the world of the limmable through which the subliminal is drawn. Lim- root of limit is also the word for drawing. The limericks here are a result of the movement towards the sublime from resource.



Michelangelo Painted his own flayed skin
but he must have been
Amazed at where he should have been
That's the long and short
Of the past Histories of Nature Morte.



The armature as a vision of genesis intrigues me. It allows me to present cyber space in a sculptural tone of polyphonic morphology that I relate to.



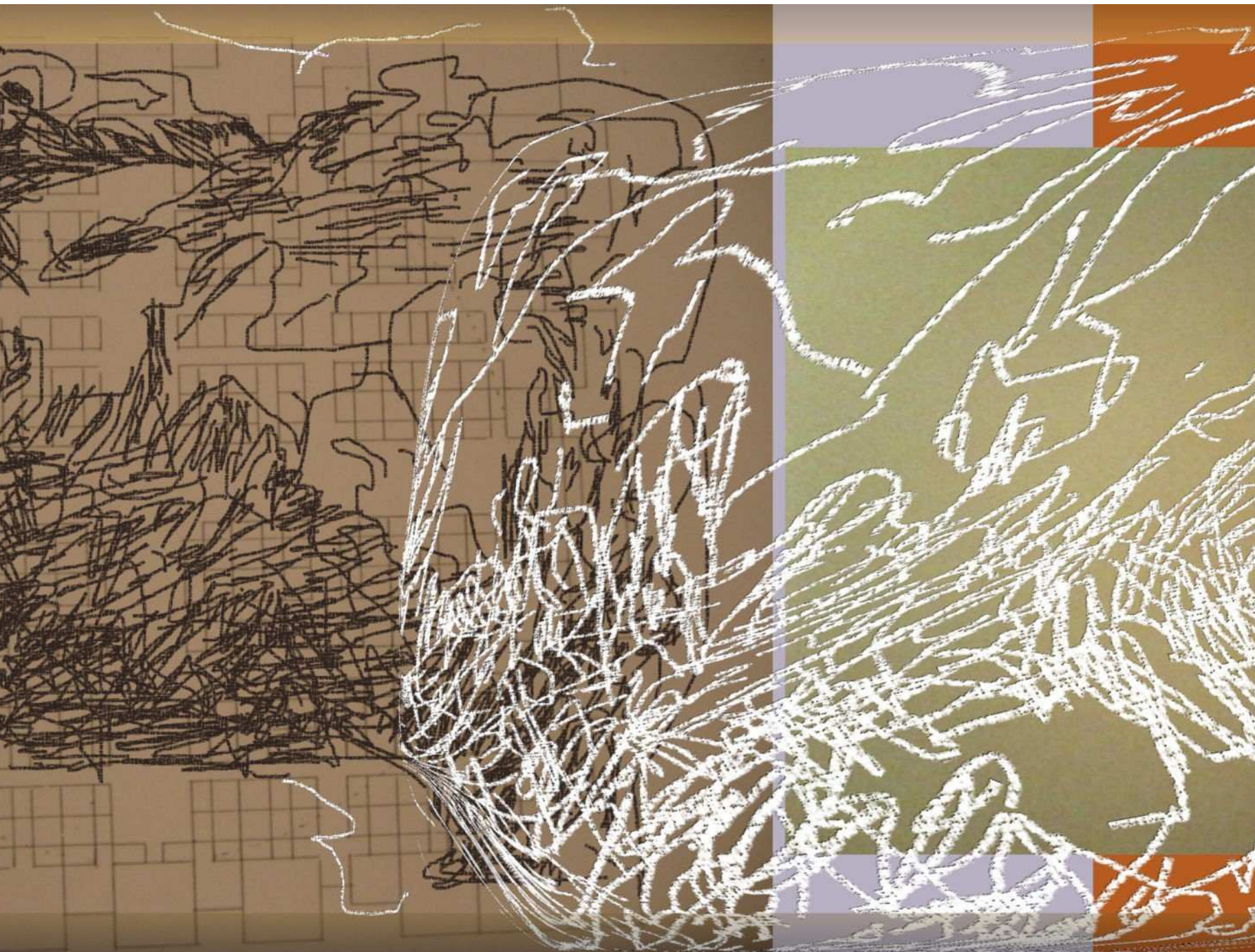
hosts in the Dust

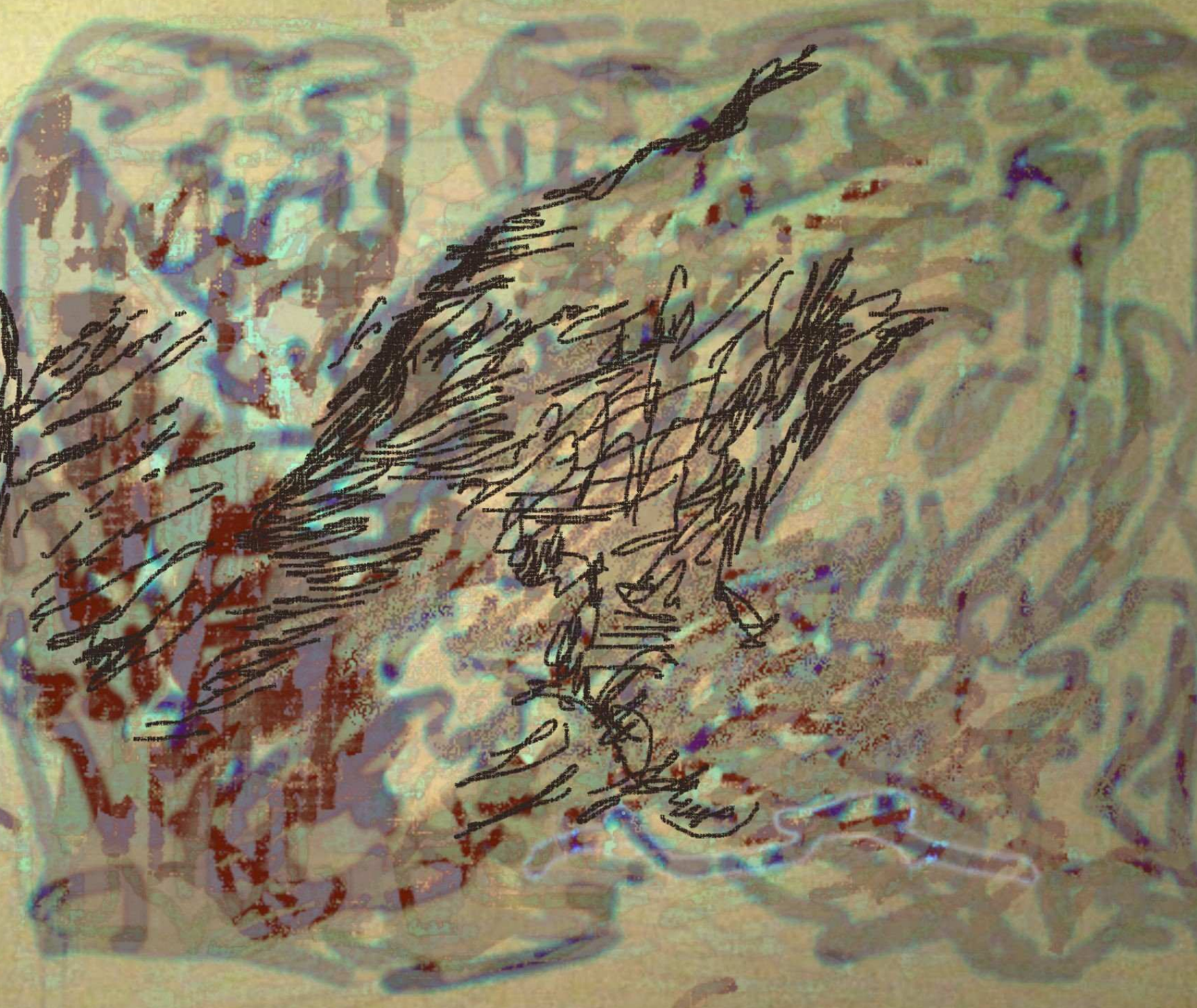
In these drawings various mask functions bring the idea of layers and serial work into a canonical compound which here is directly related to the famous Dust Raising and Cubist Masks. I am following up in a way on the Warhol-Morandi connection in which the mass culture is invited back into its own prior intuitions of a tableau which presents an altering; a sacrificial content that also is strangely restorative- addicted to analysis even as discursive elements and discourse are pleasantly and creatively confused.



the mood of a black and white value and grittier focus bring t













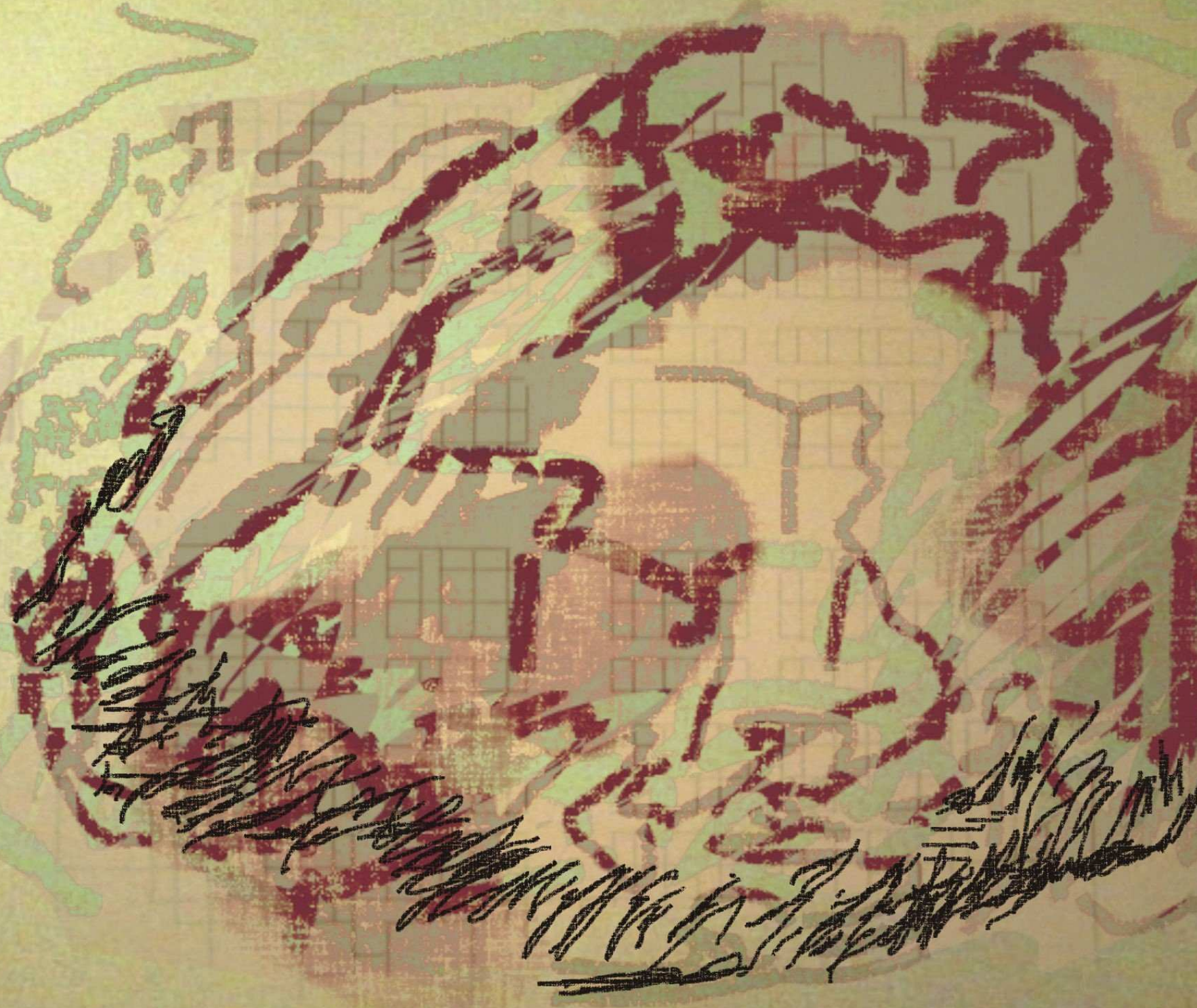


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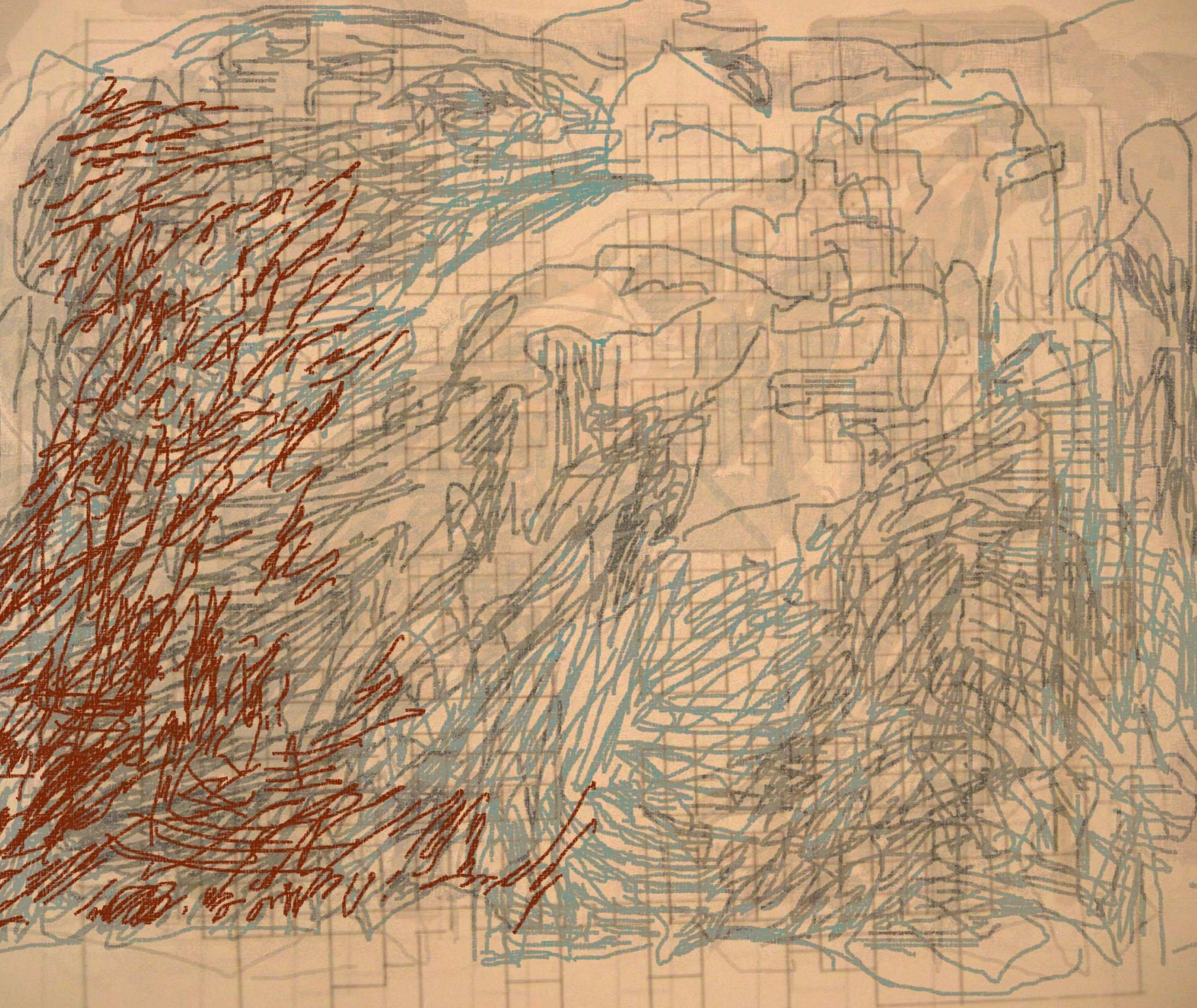
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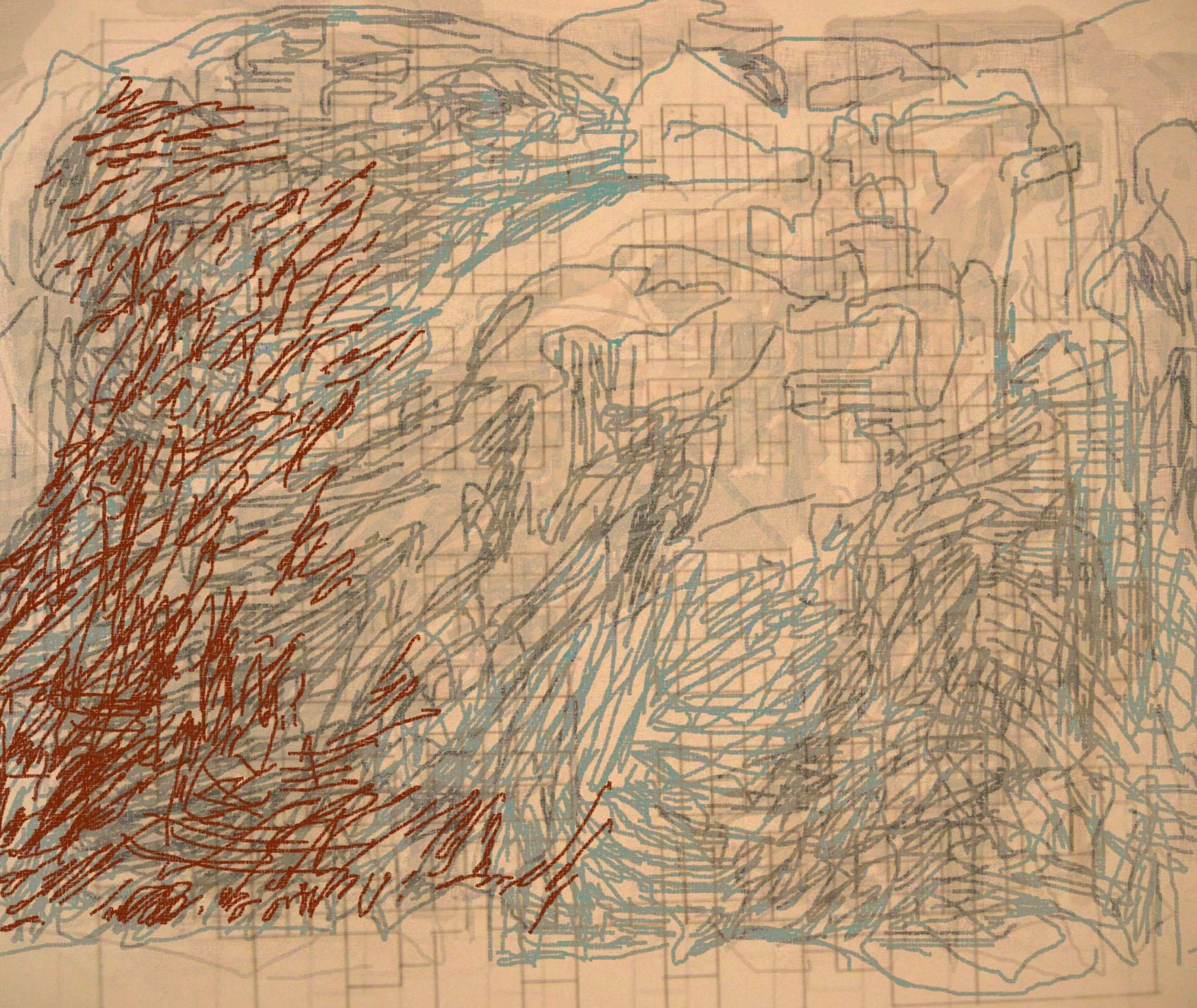
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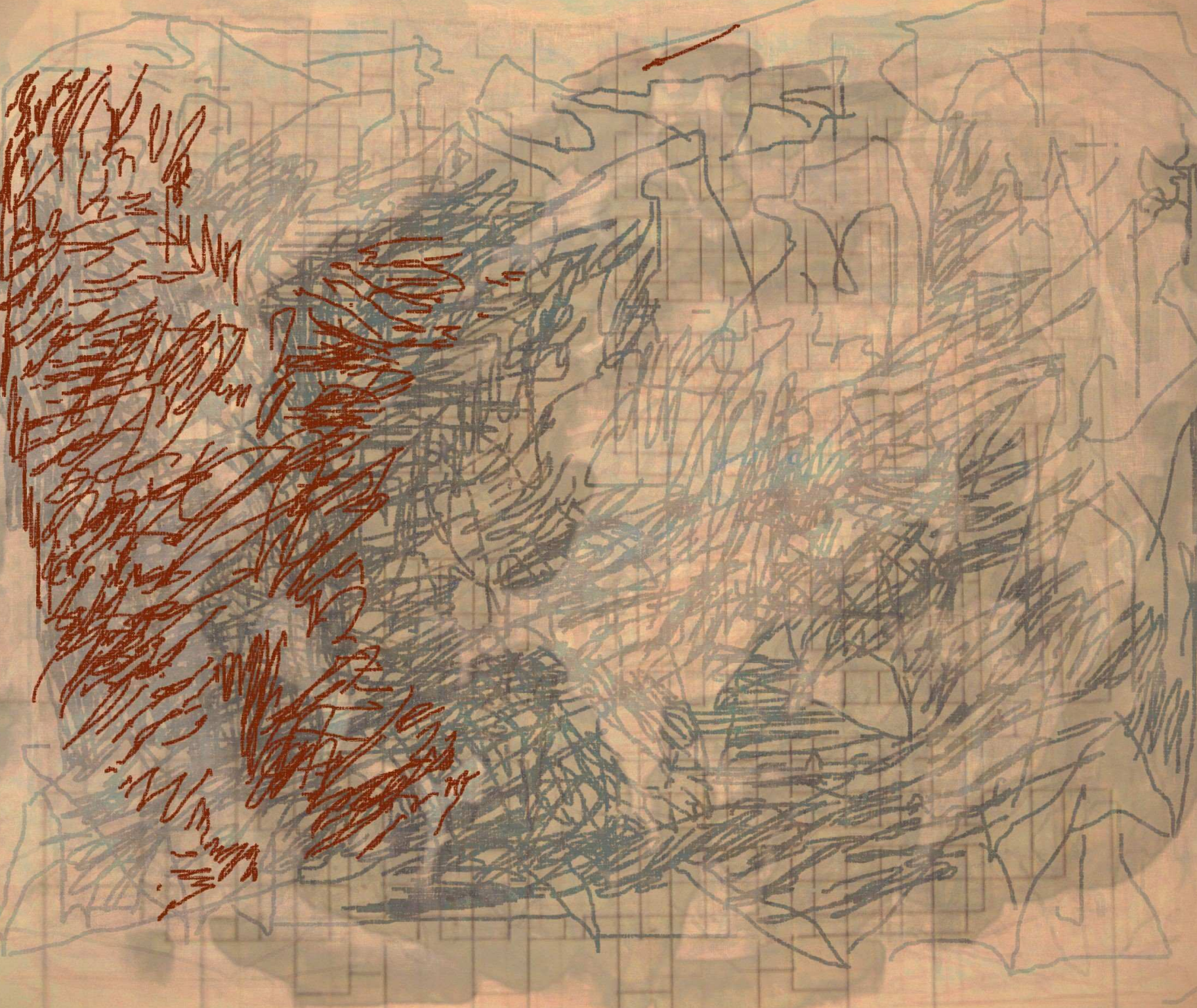
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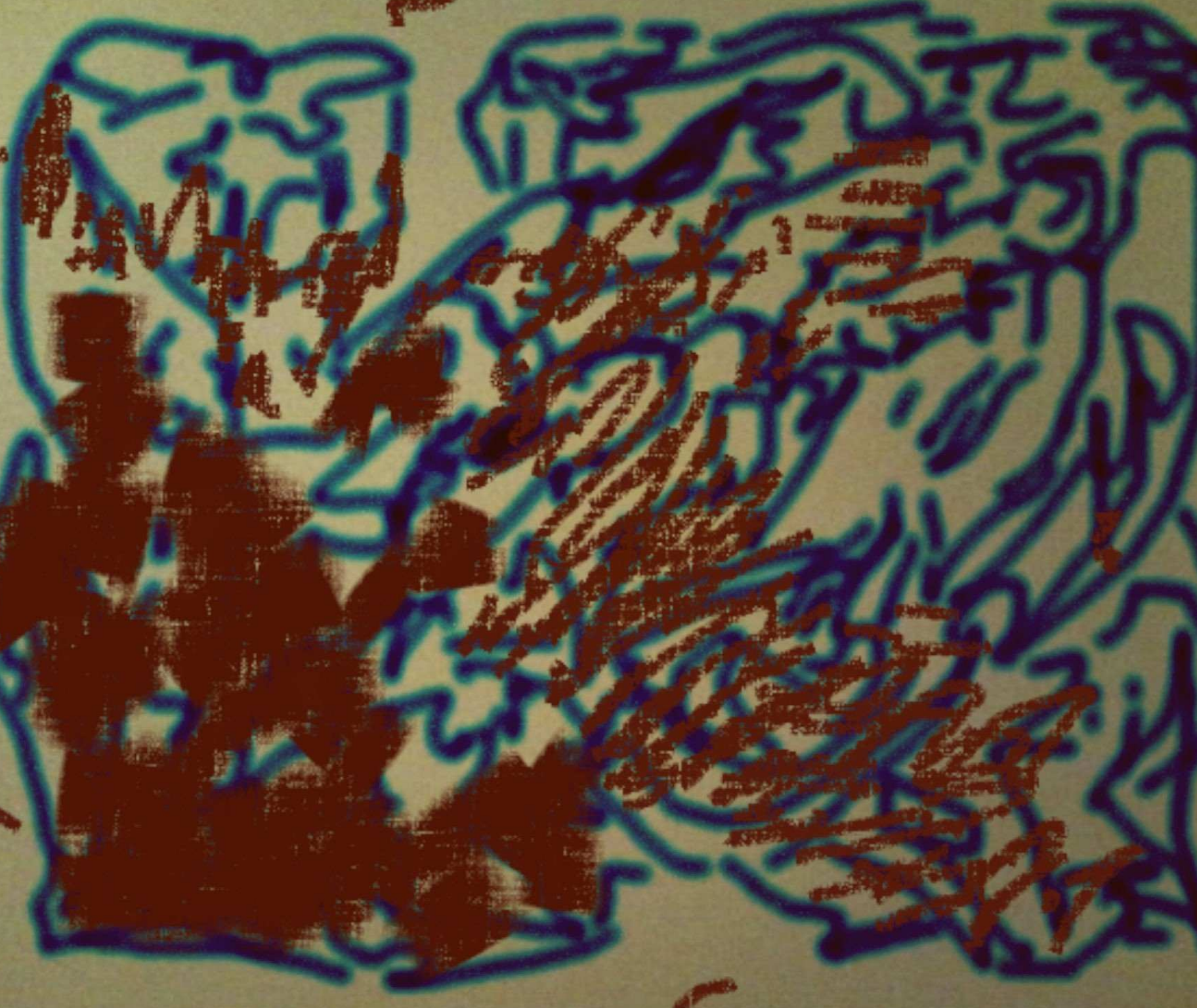


Handwritten text in Chinese characters, written in a cursive style. The text is located in the lower half of the image, spanning across the bottom. The characters are dark and appear to be written with a brush or a thick marker. The text is arranged in several lines, with some characters being larger and more prominent than others. The overall style is expressive and artistic.

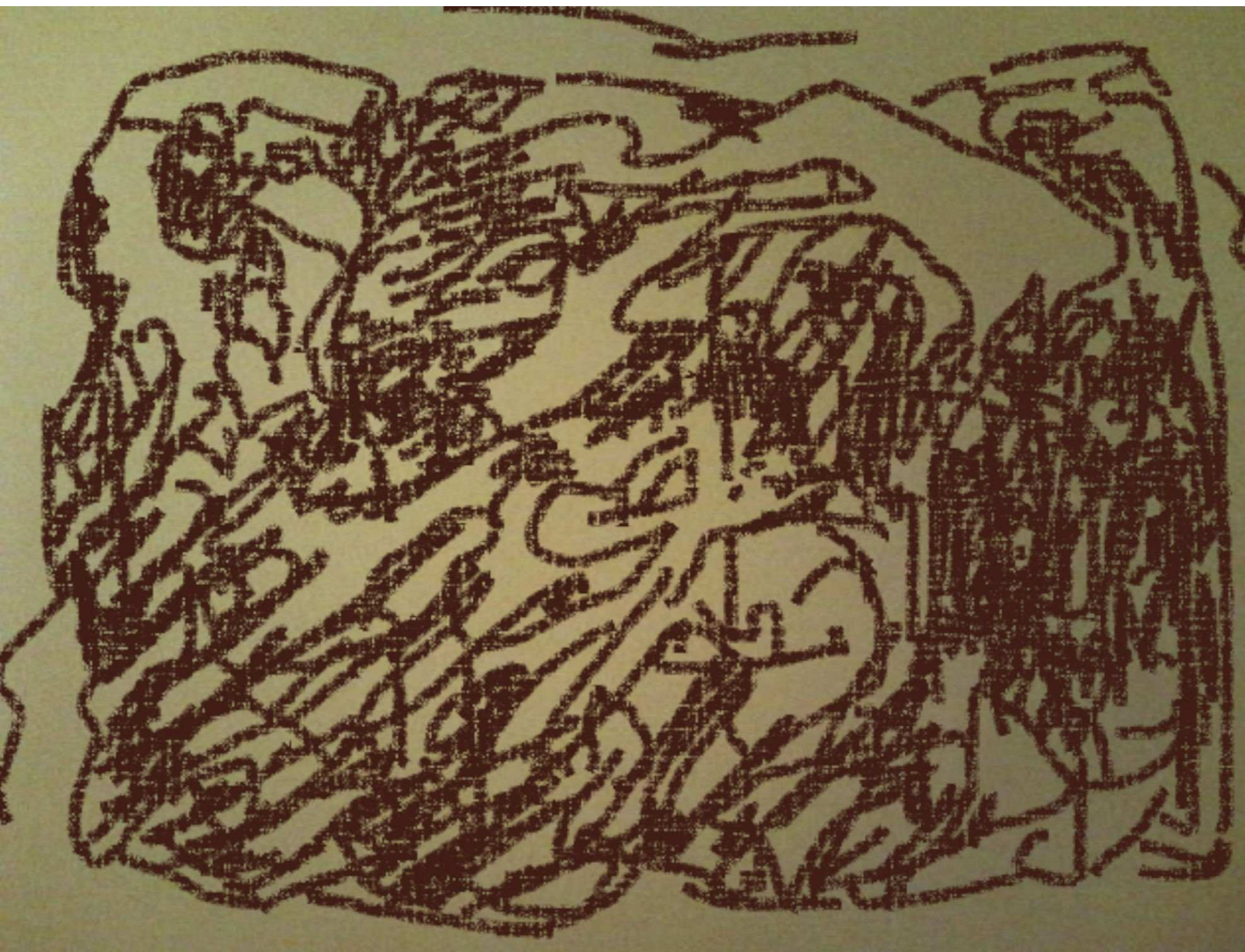


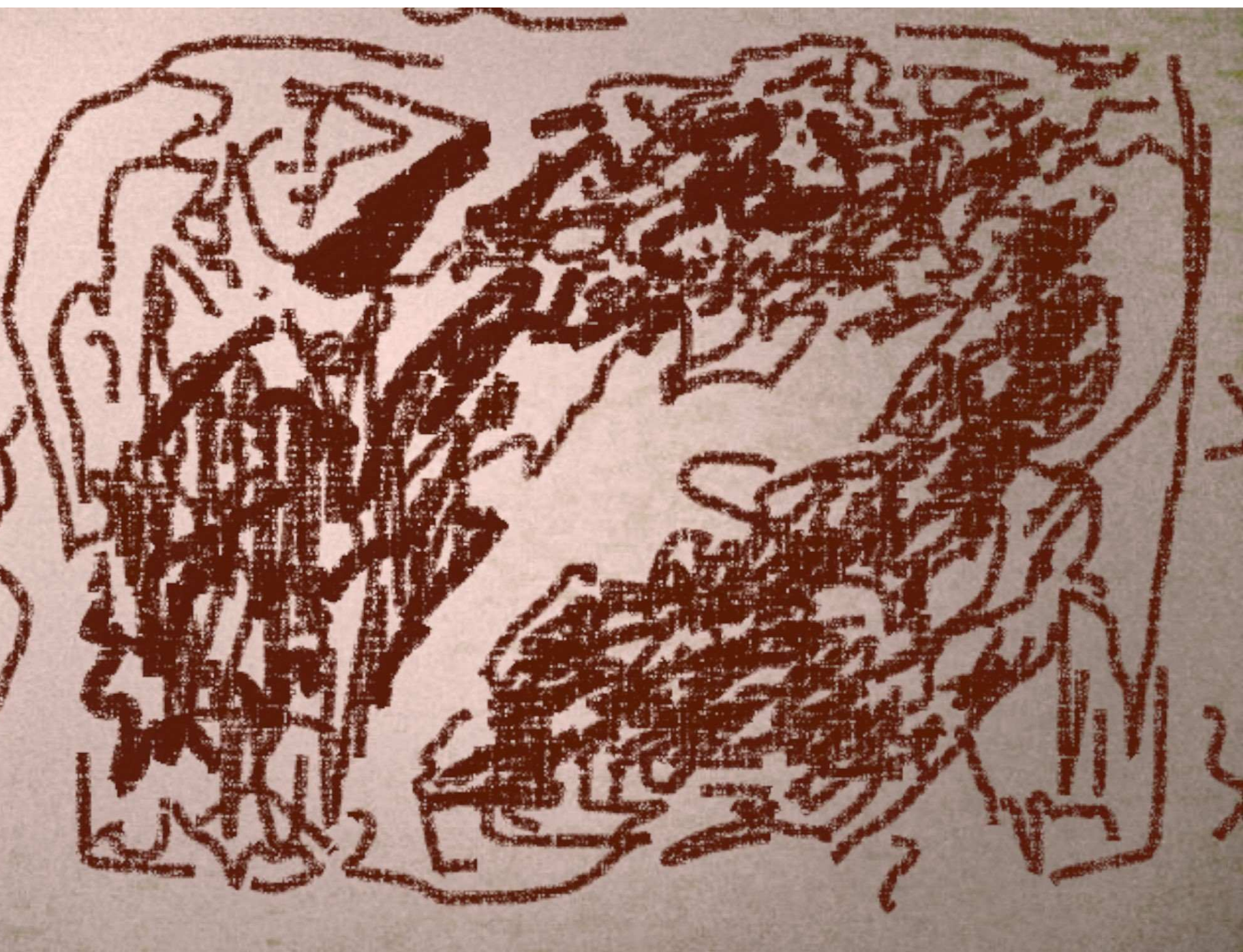






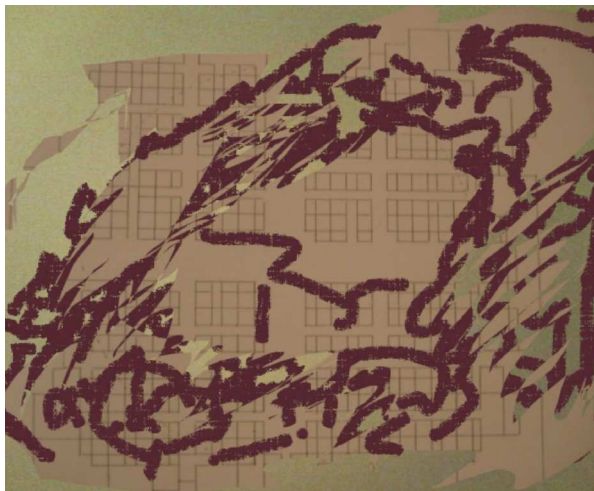
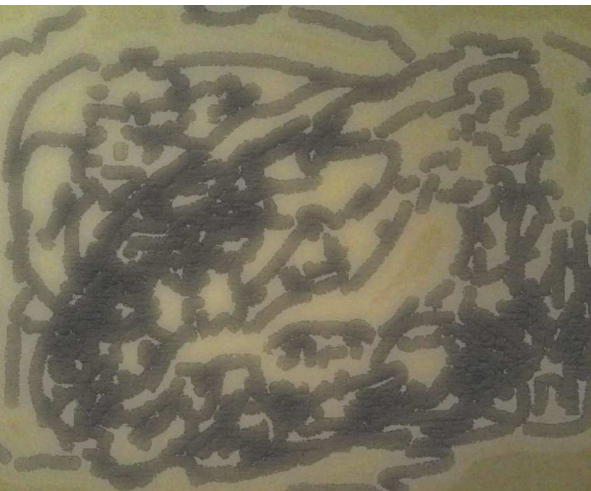
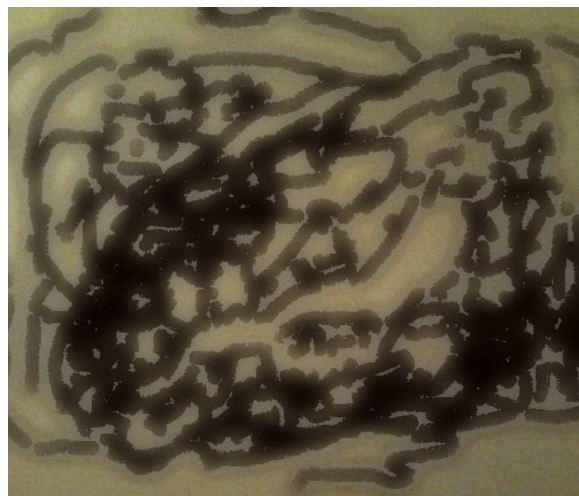
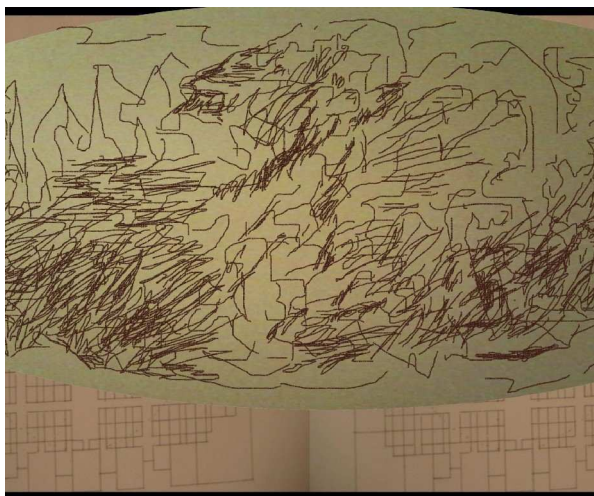
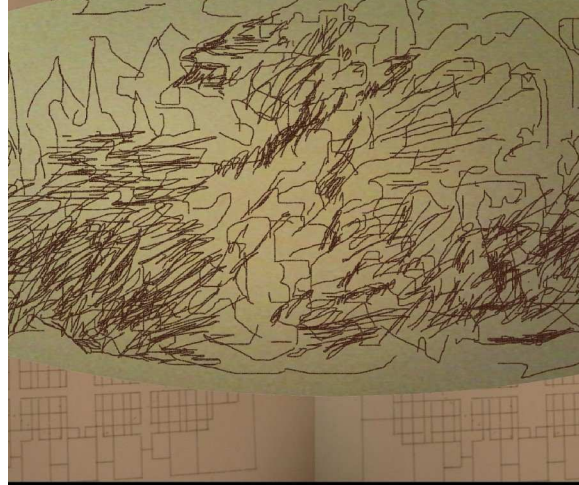






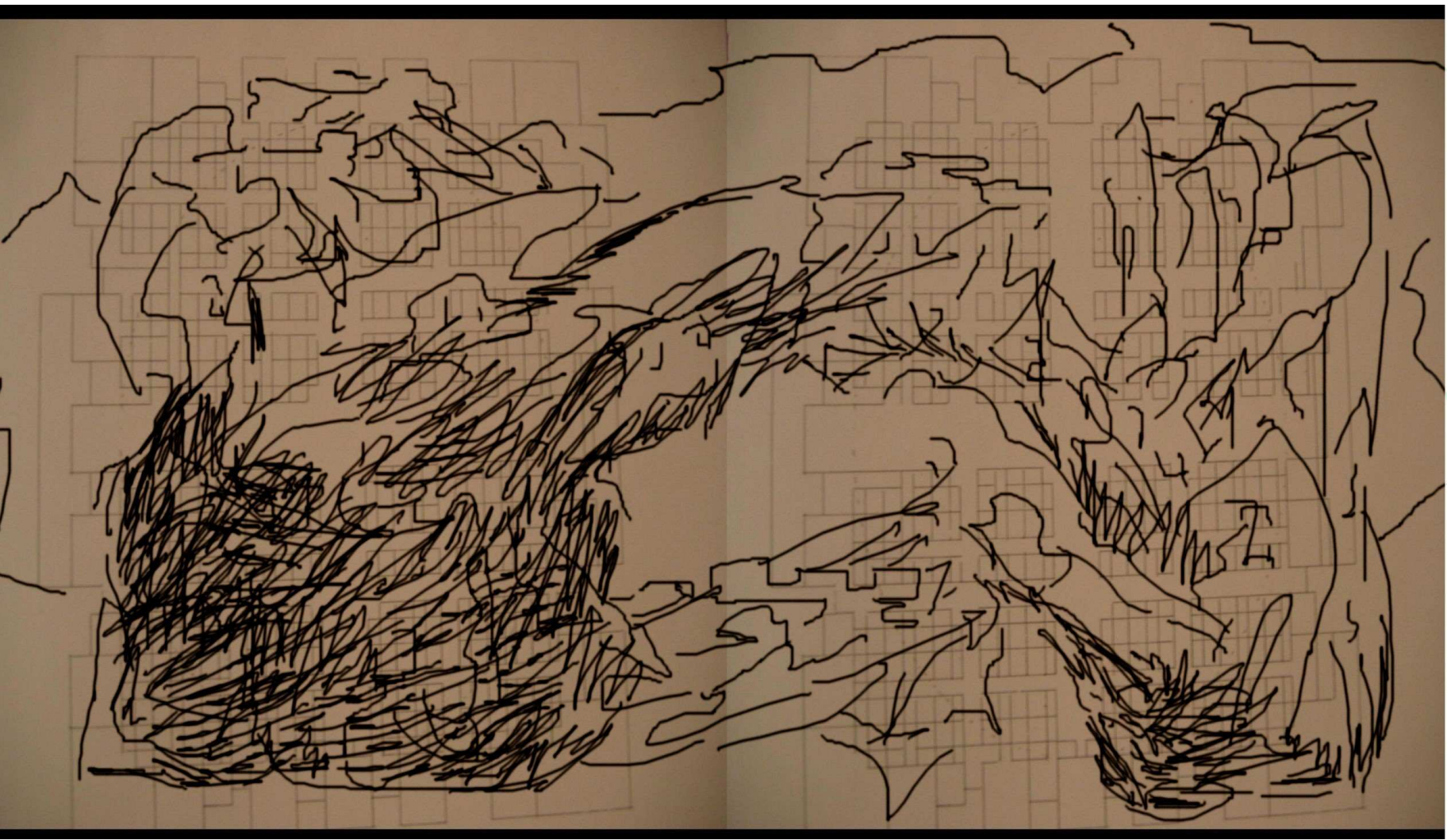




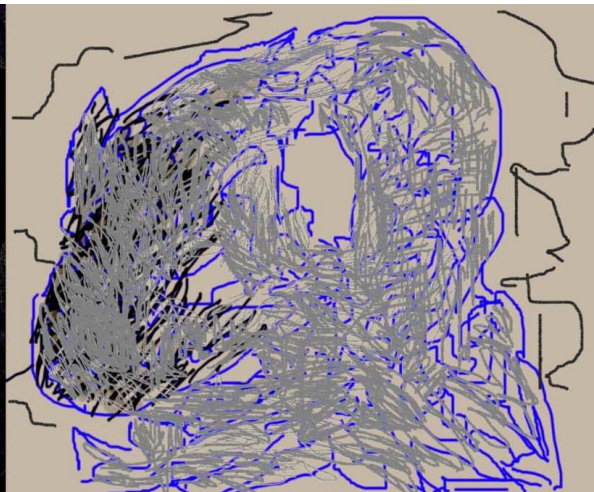
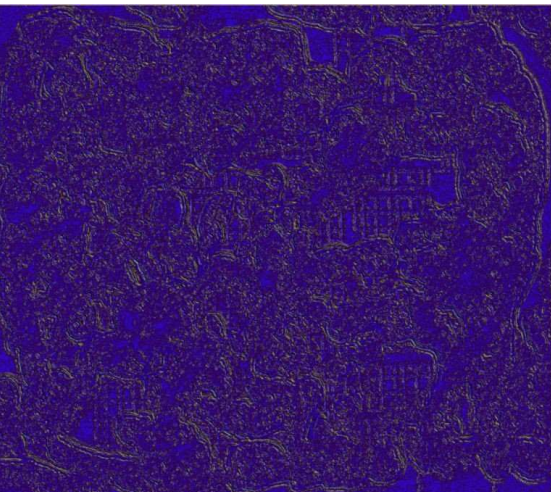


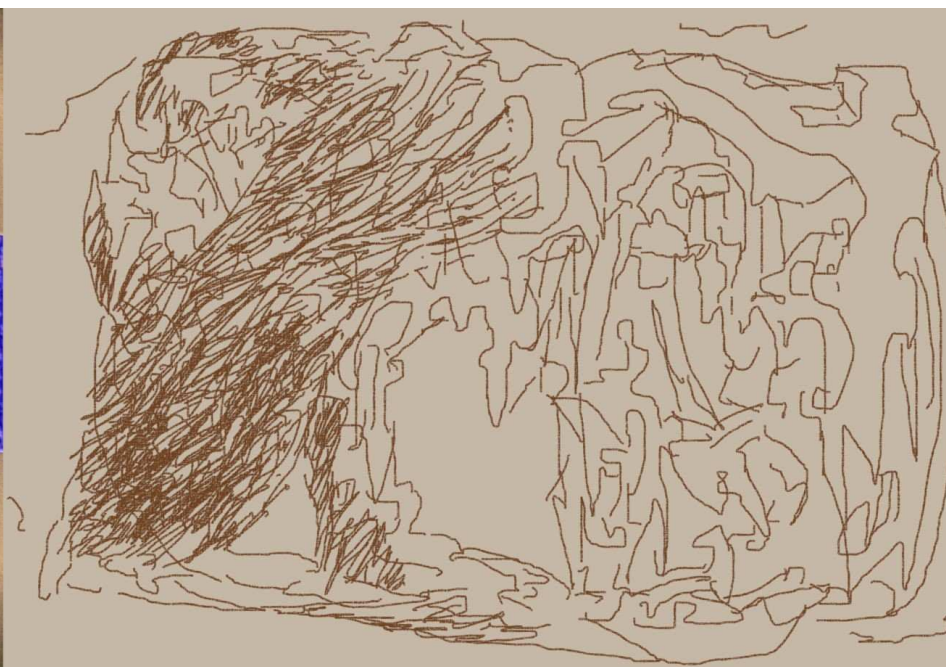
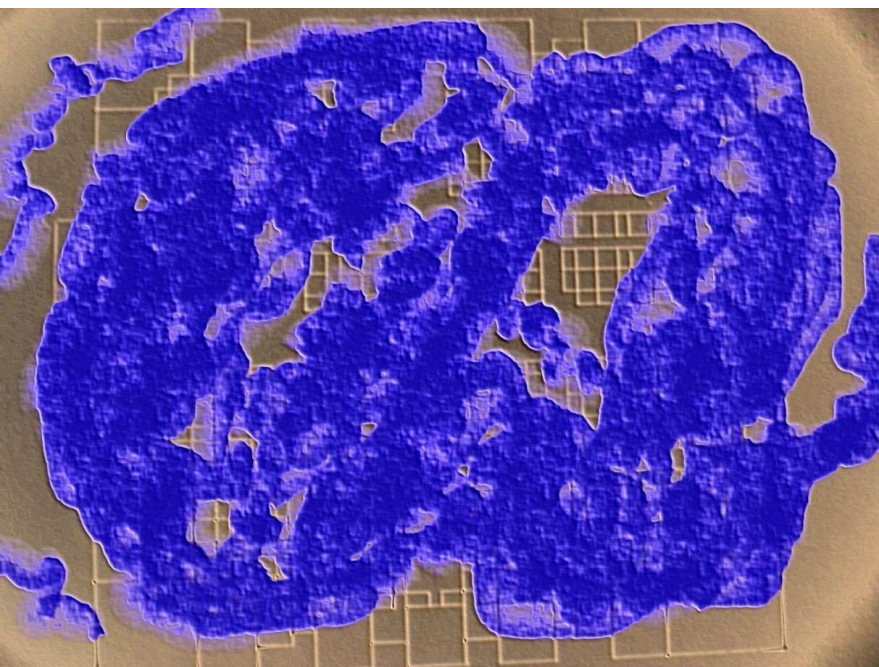


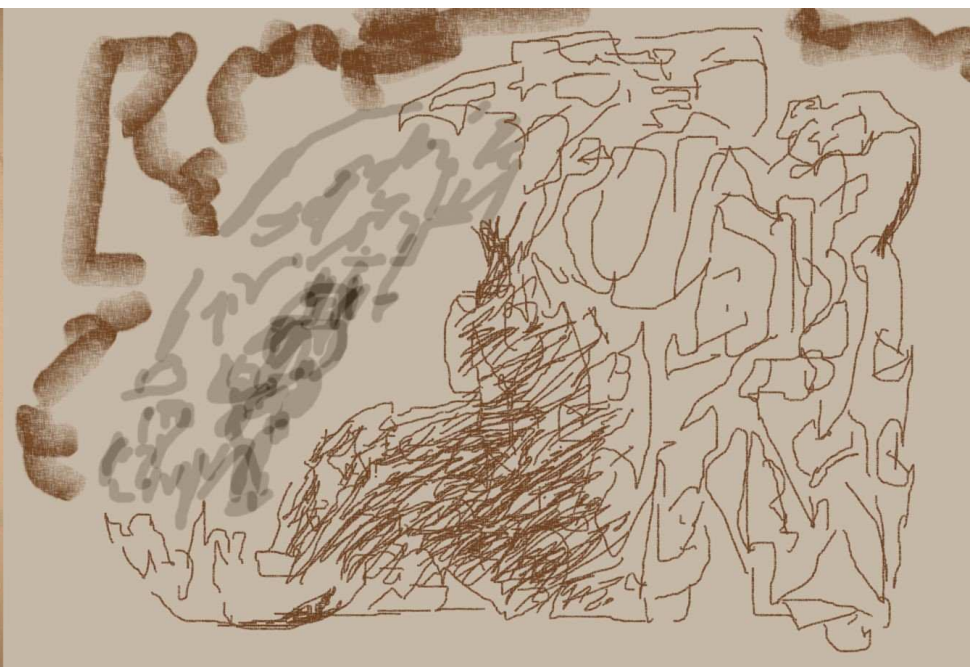
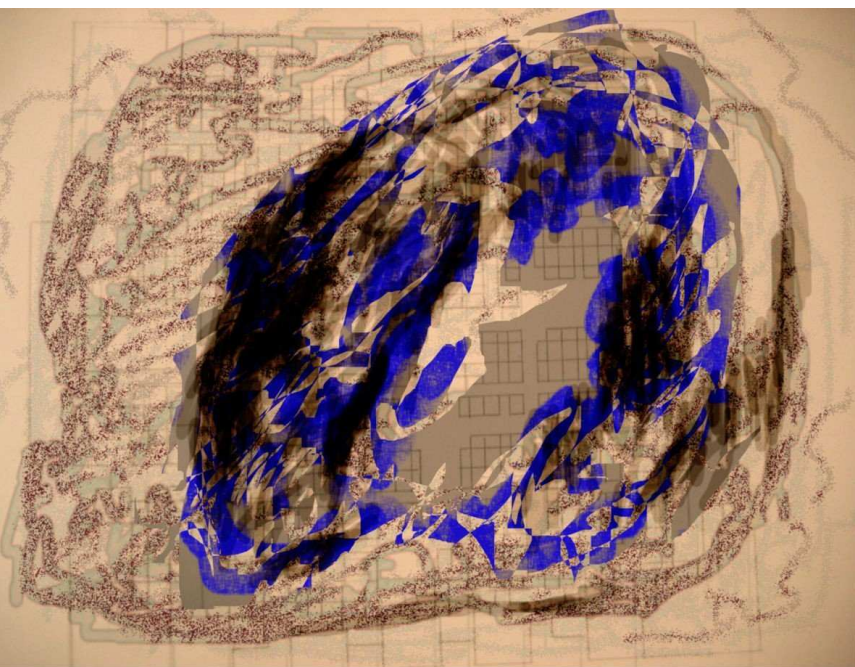


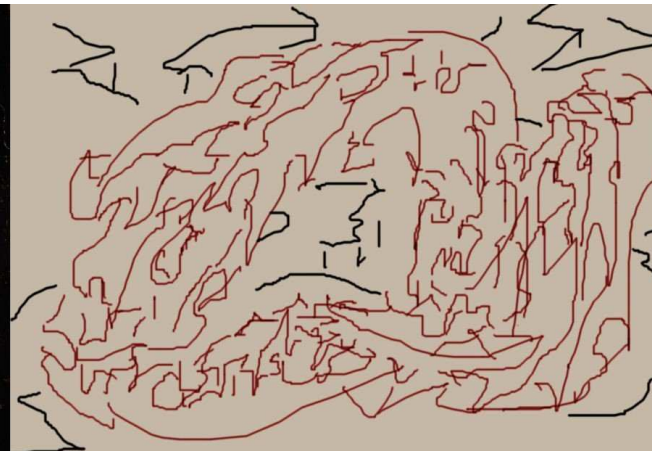
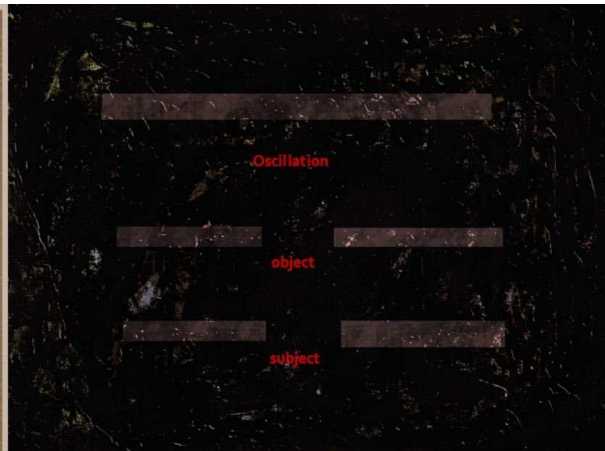
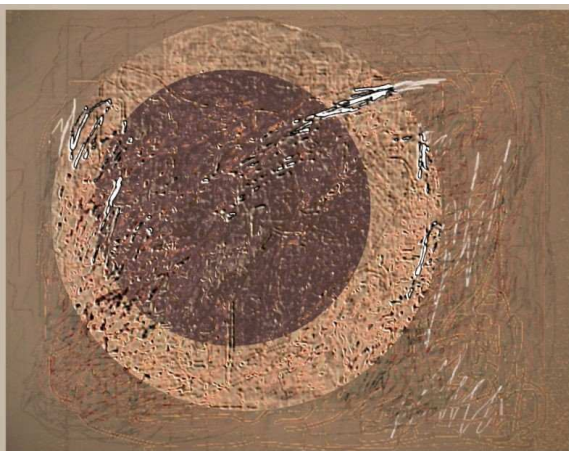


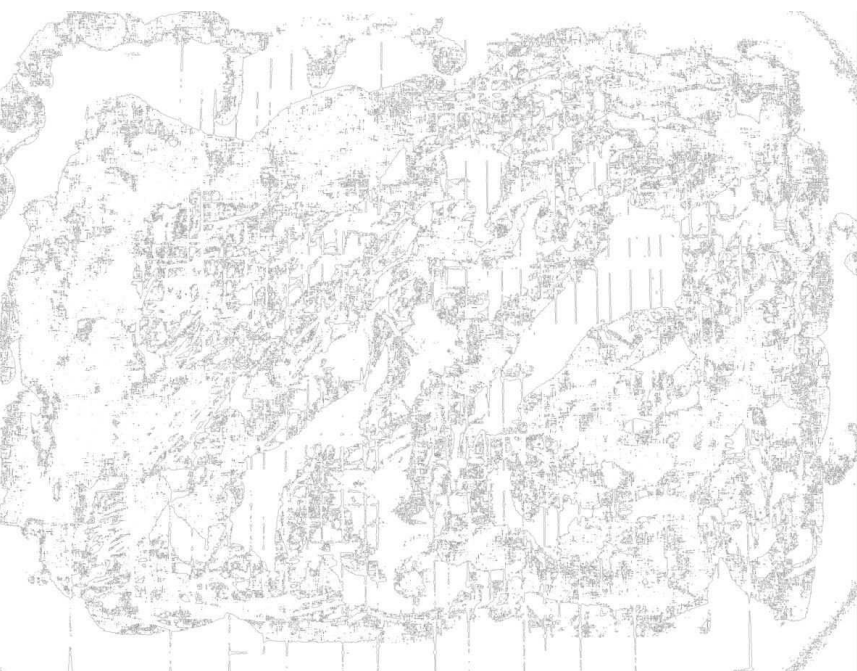


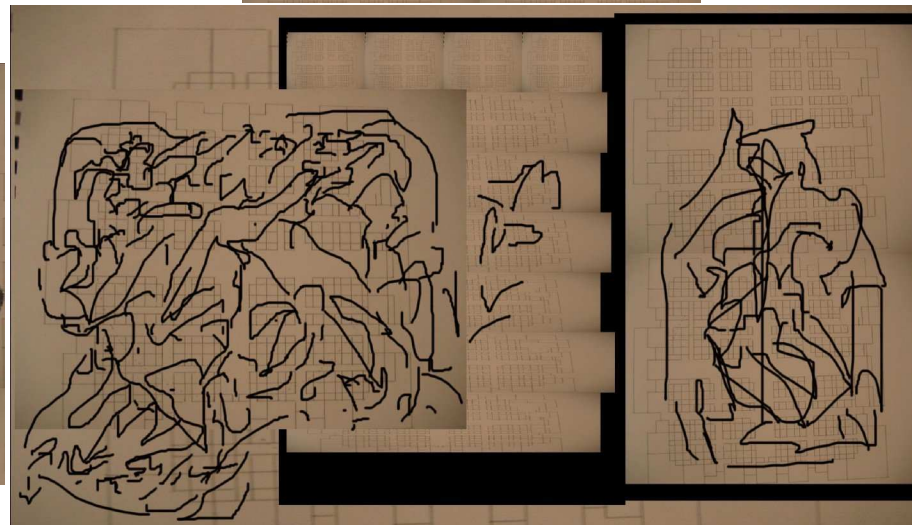
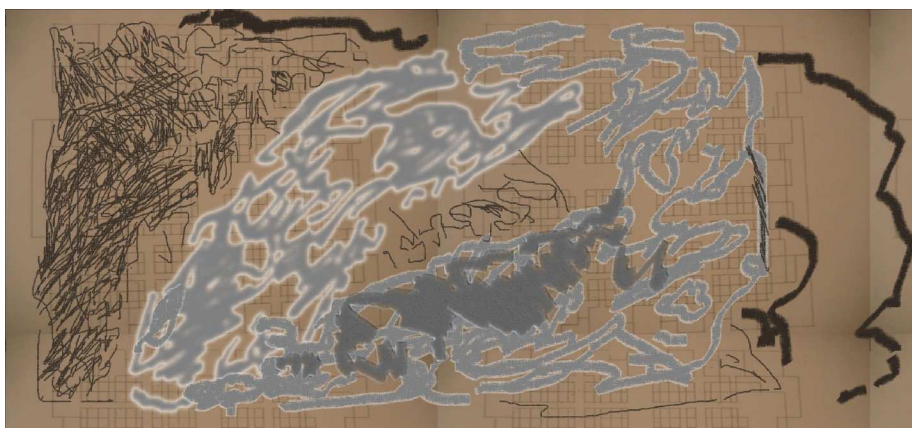
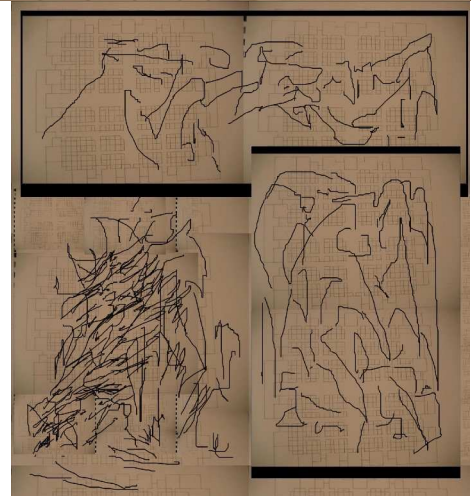
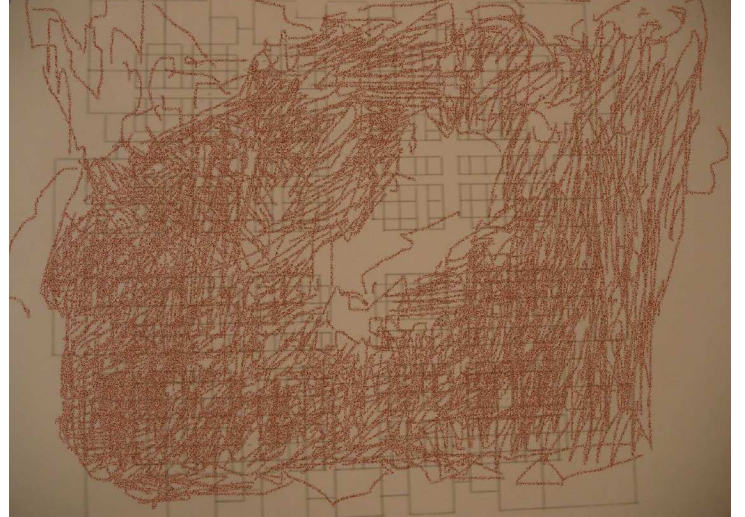


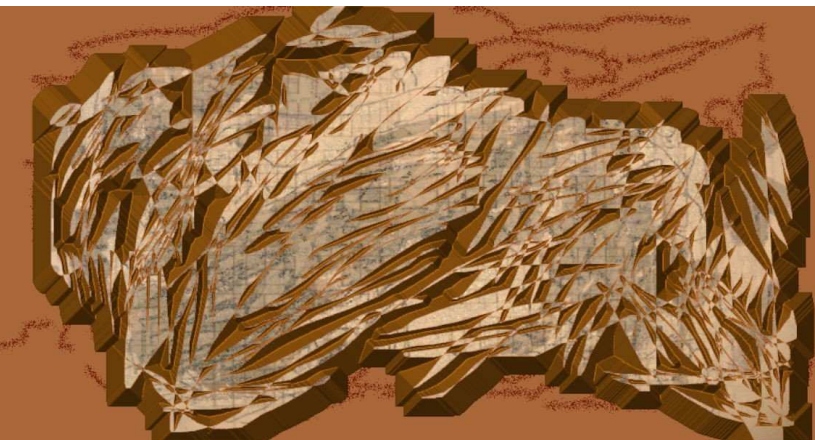
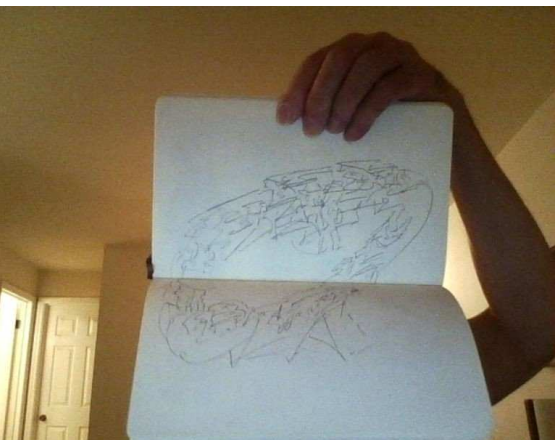


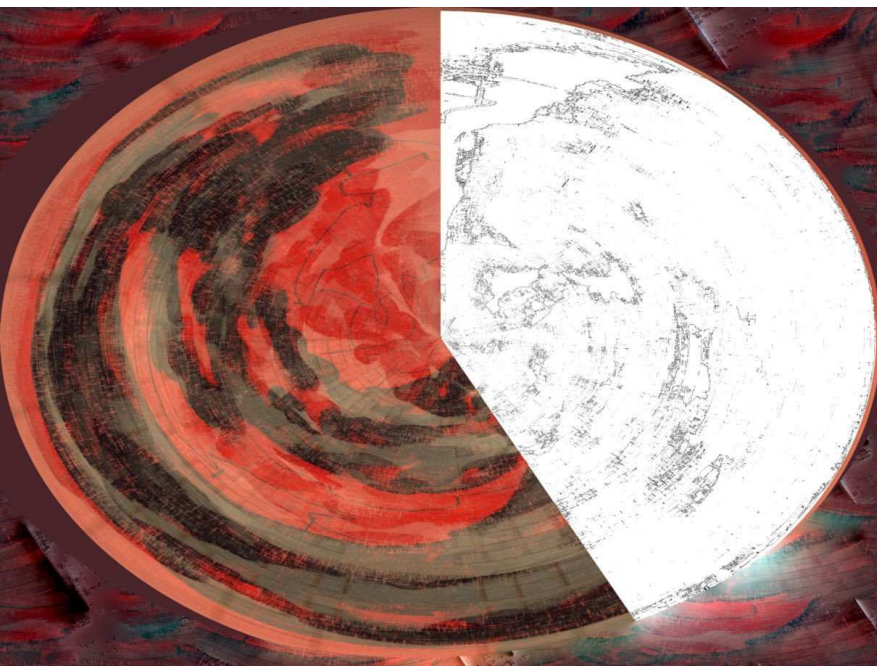


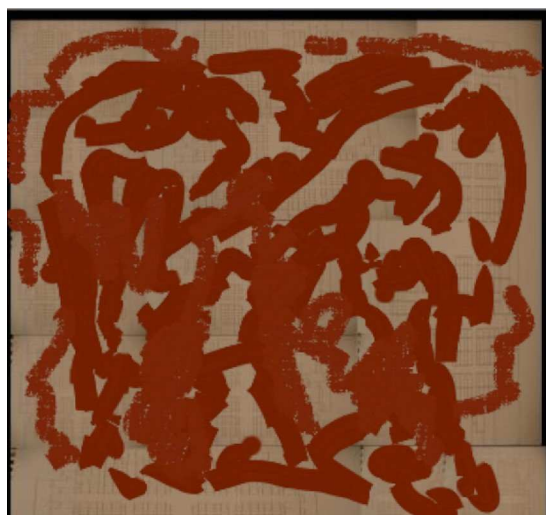
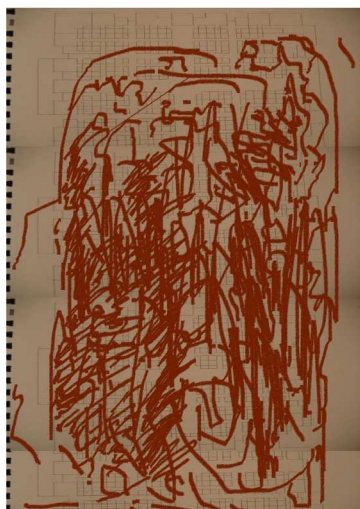
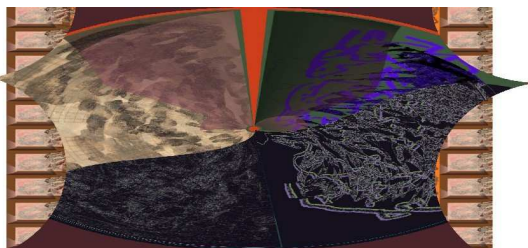
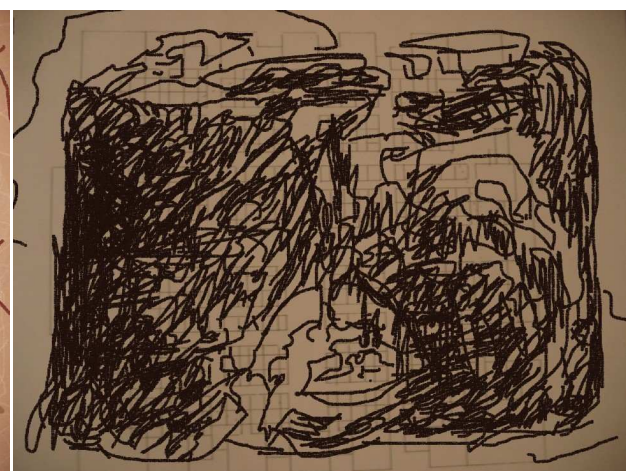
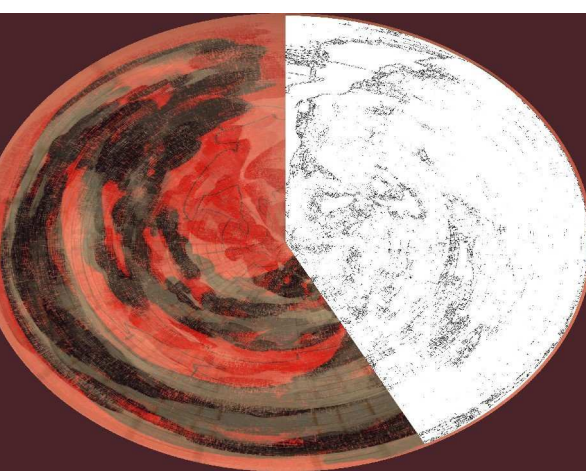


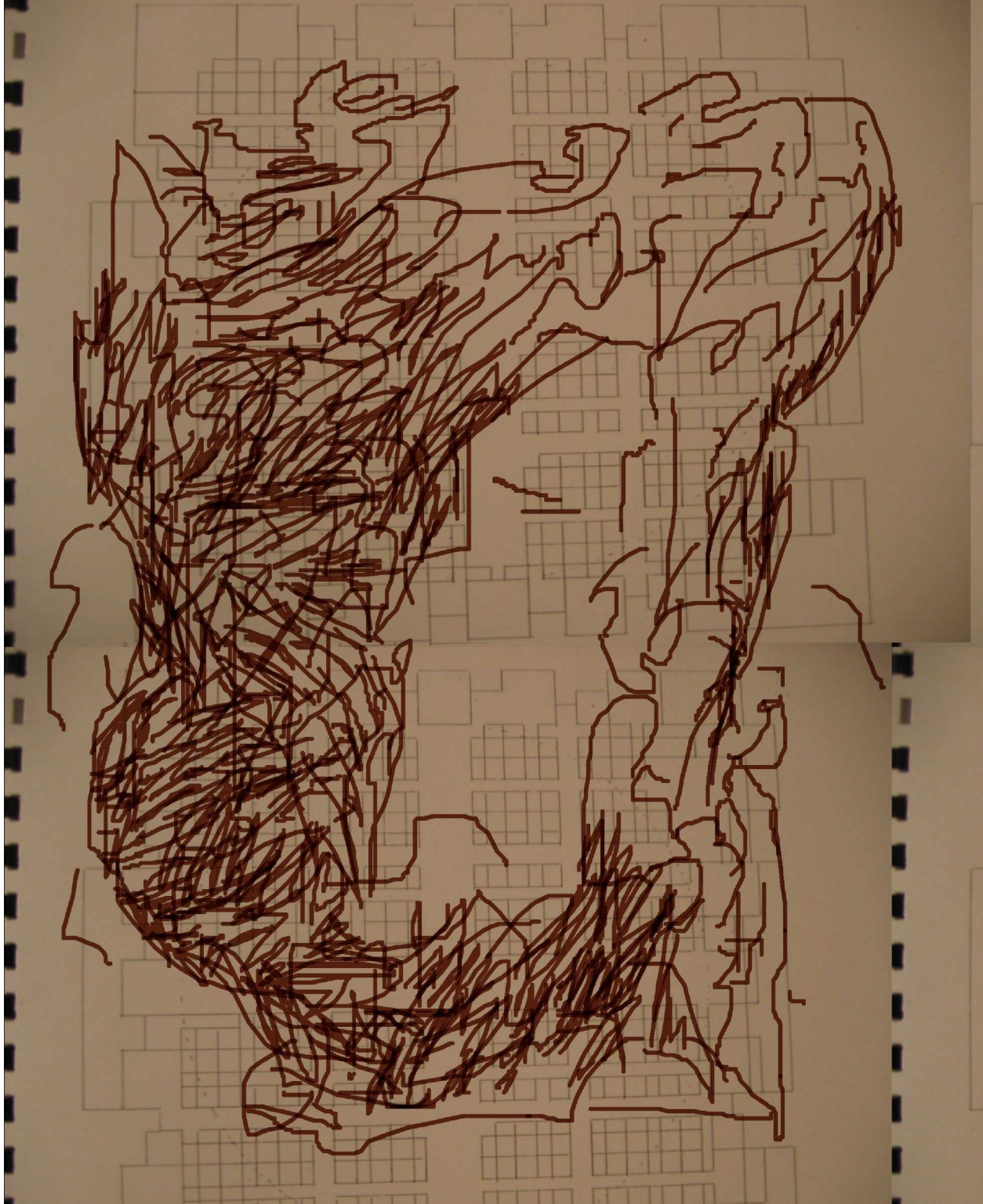


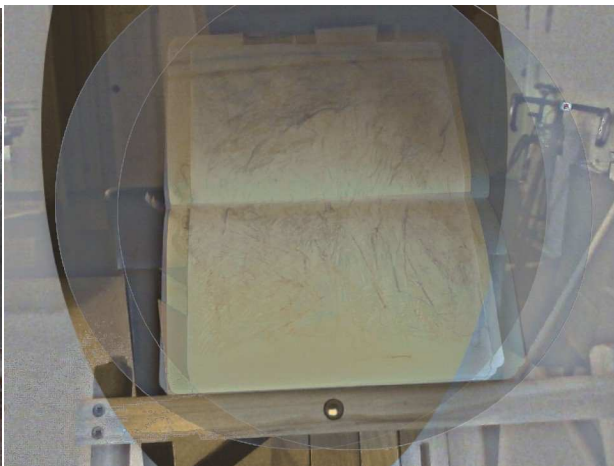
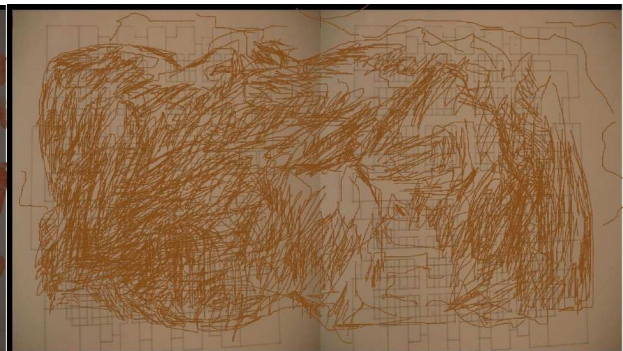
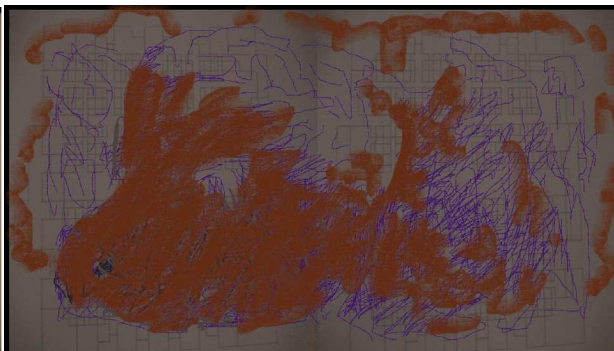
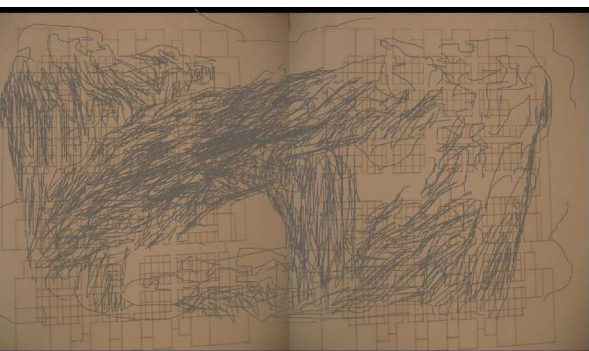
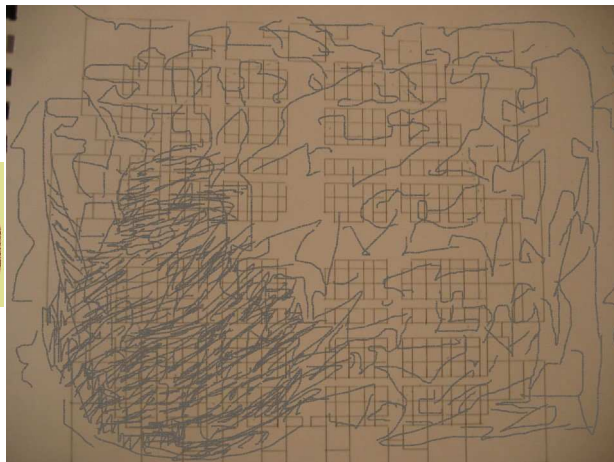


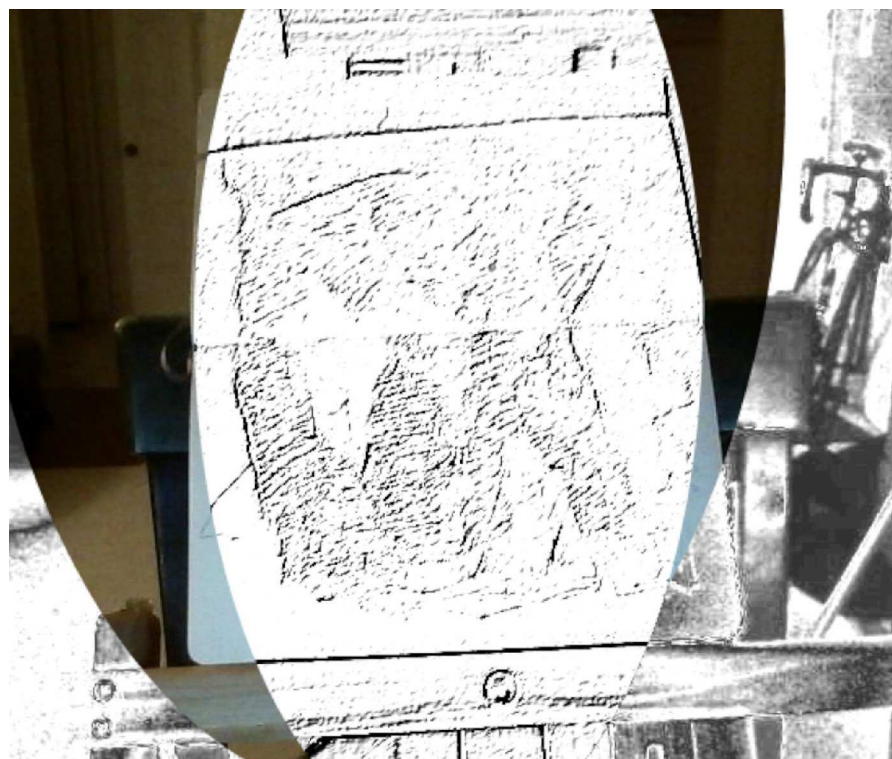


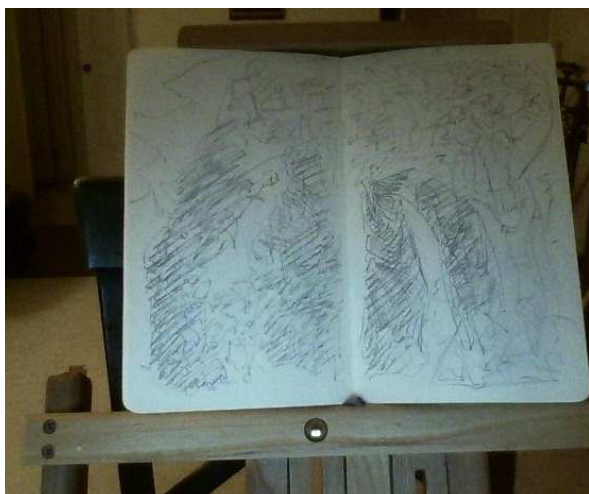
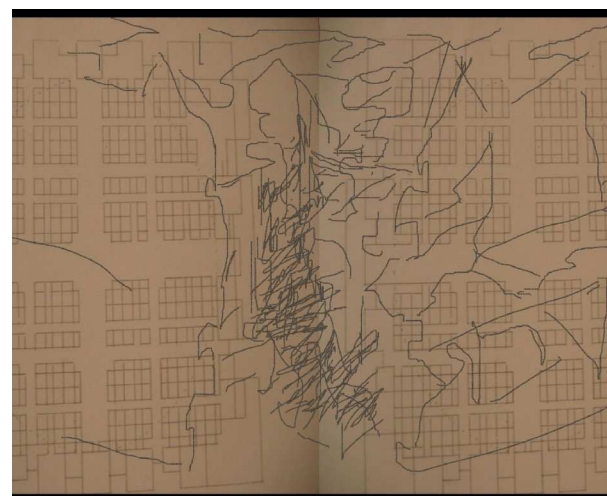
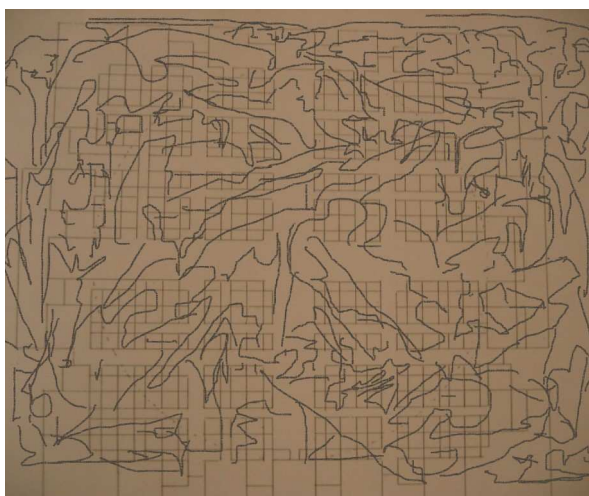
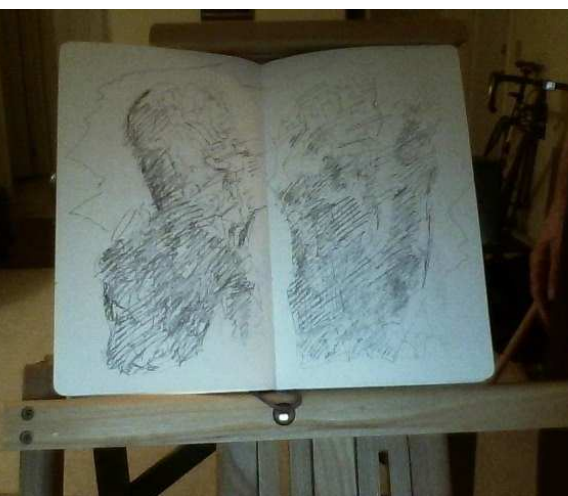
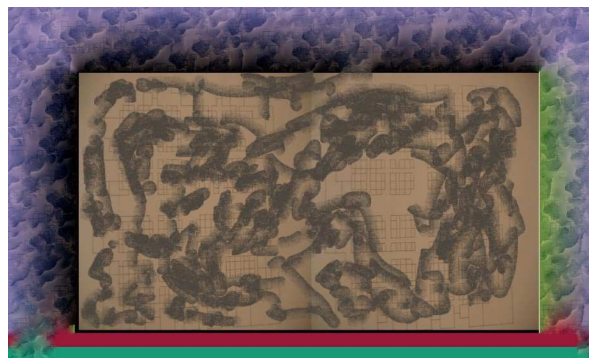
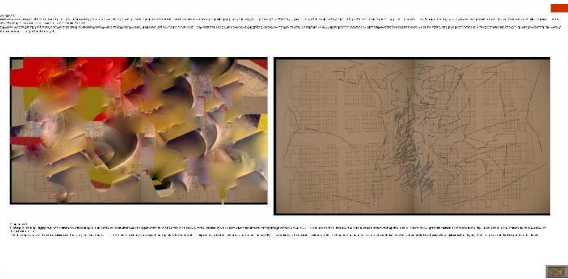


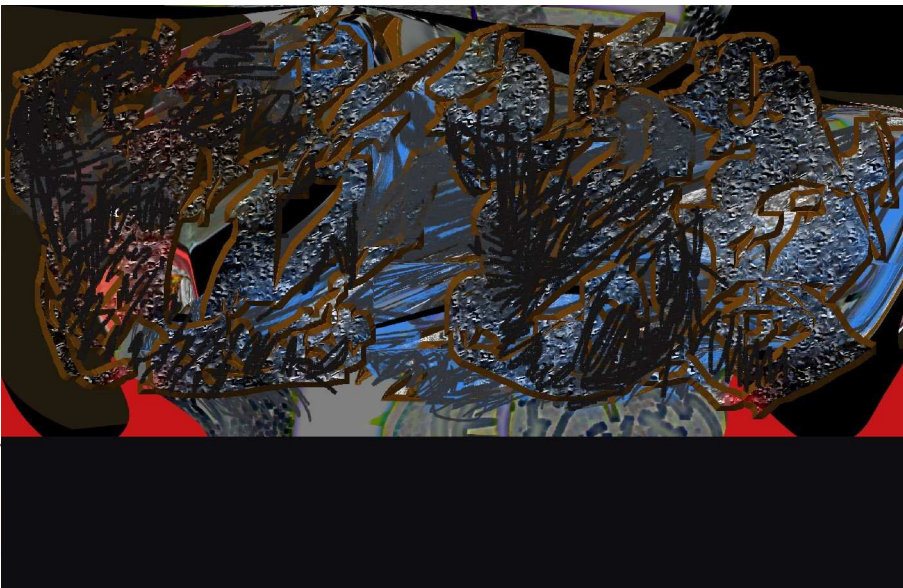
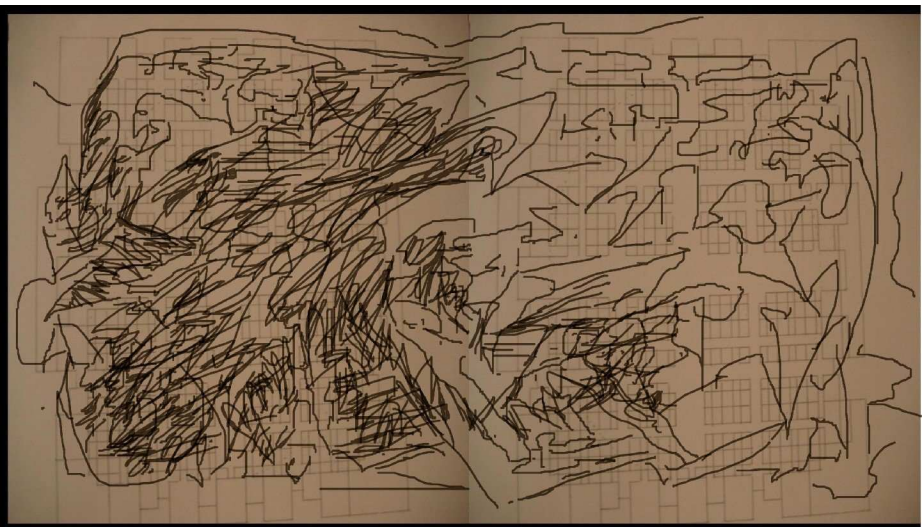
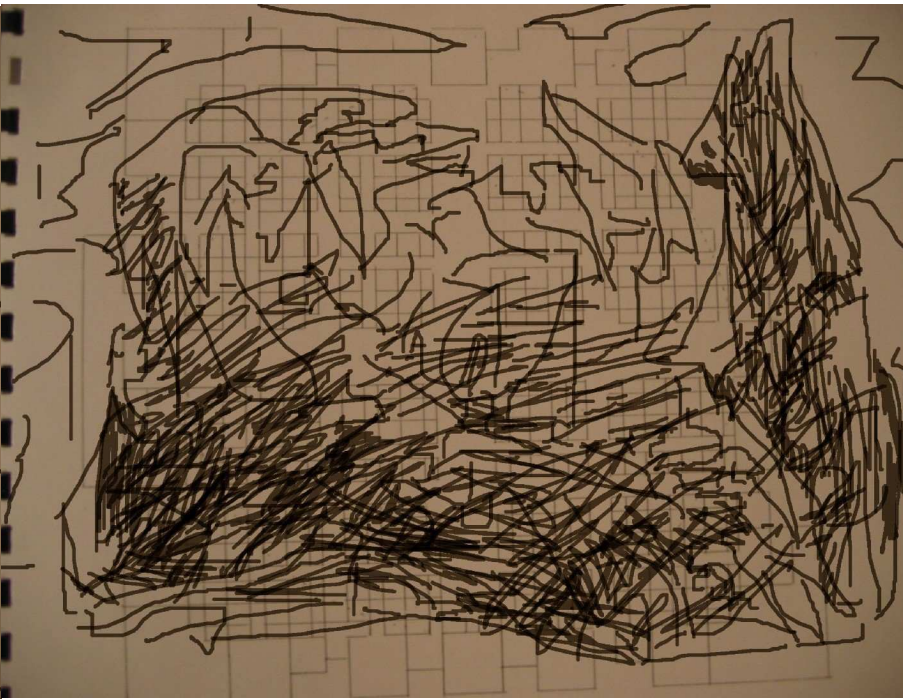
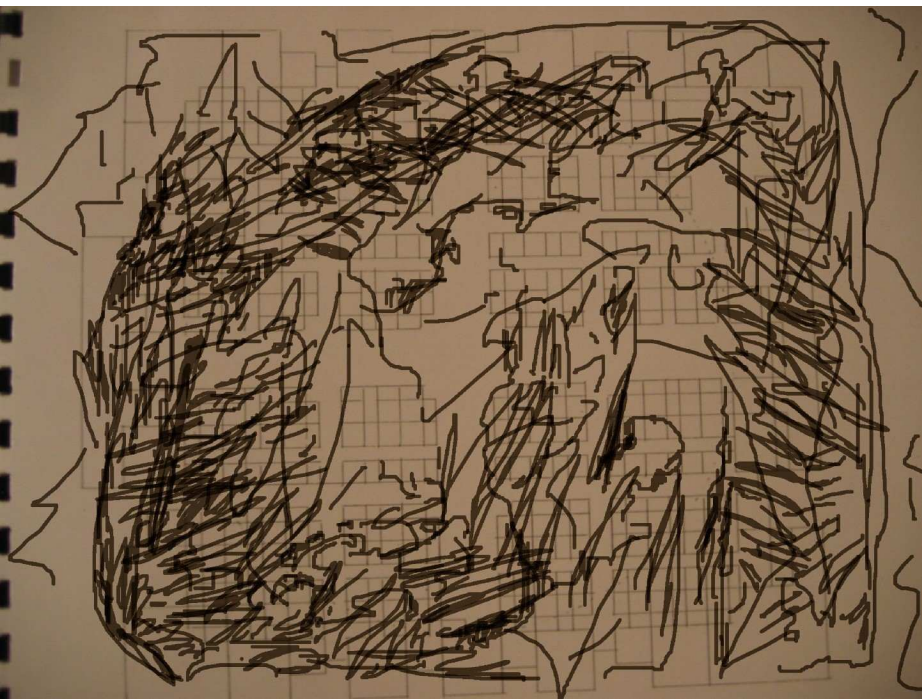


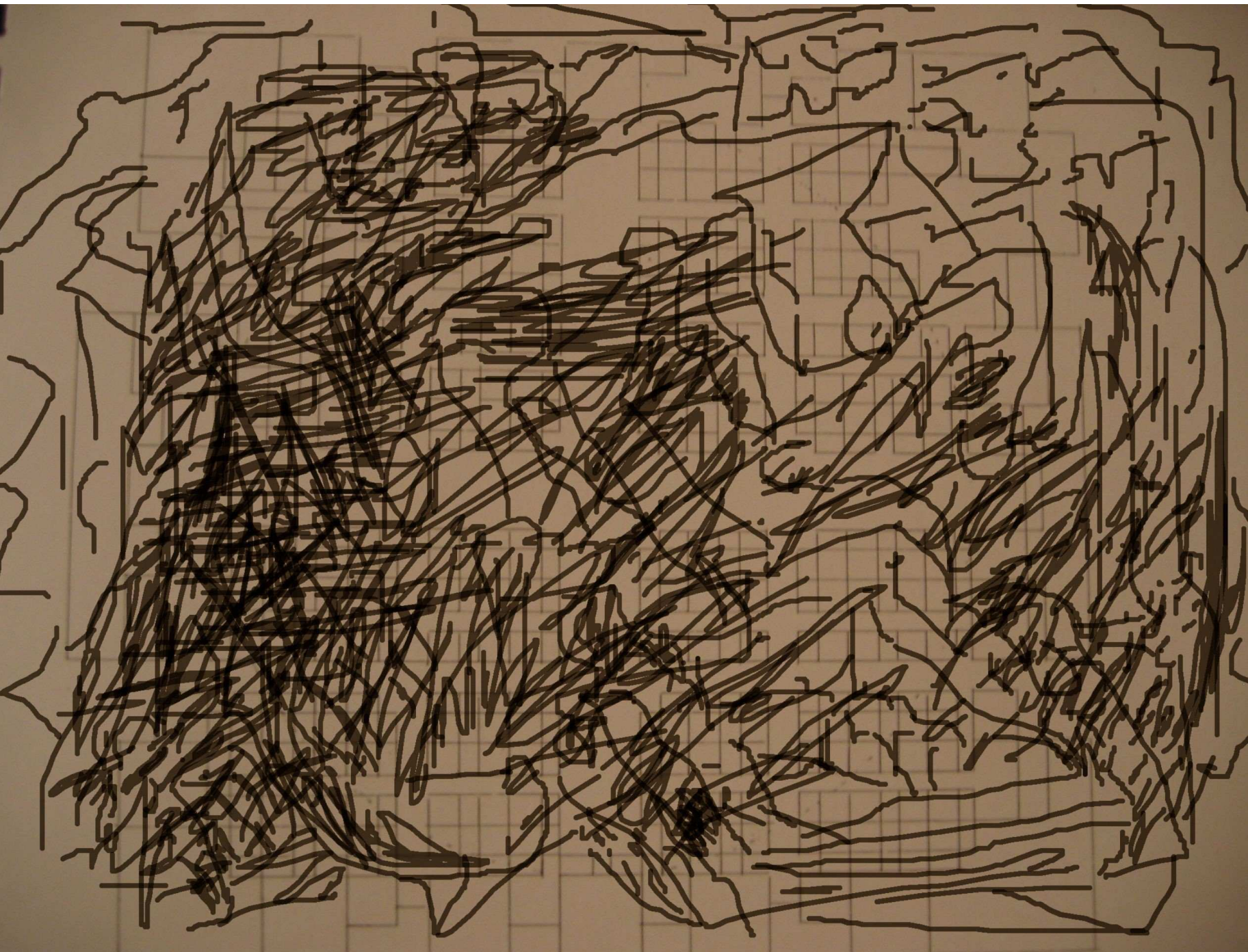


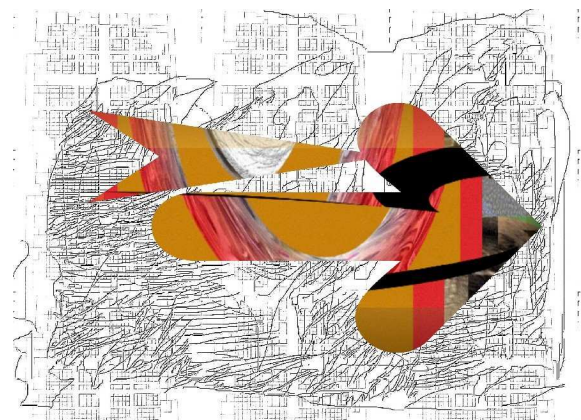
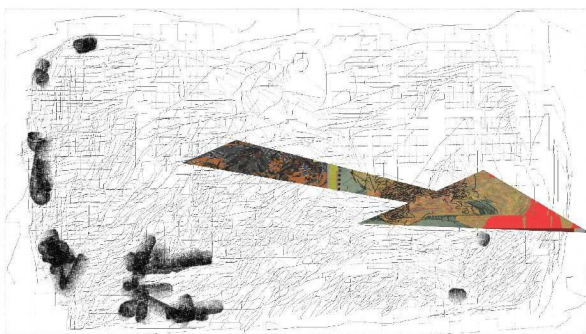
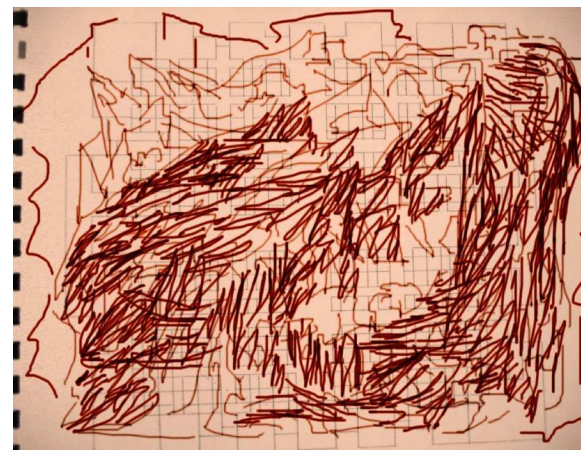
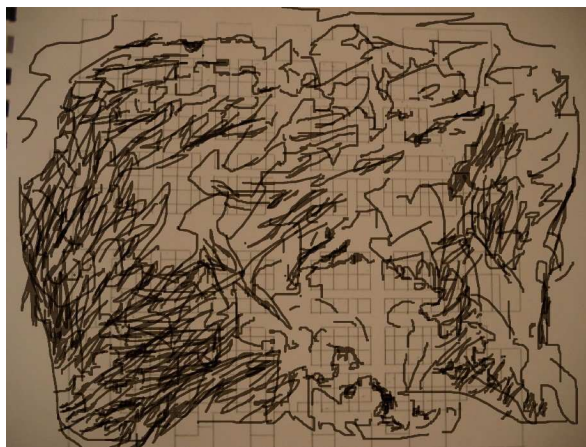
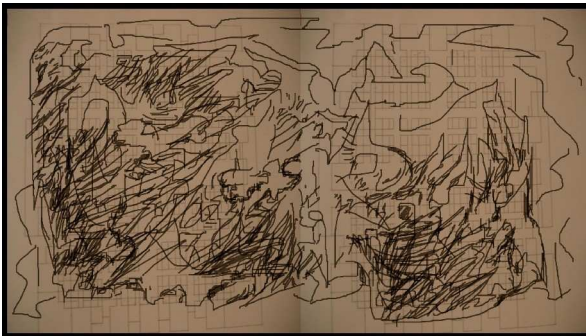


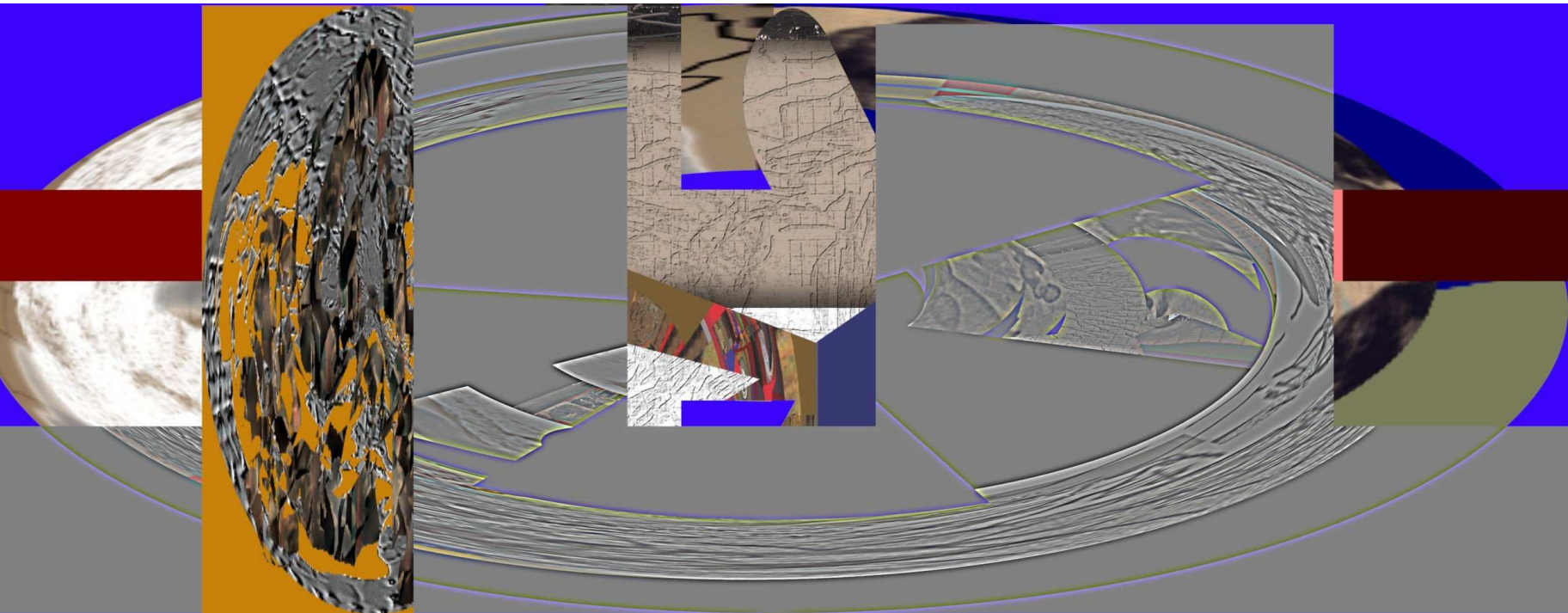


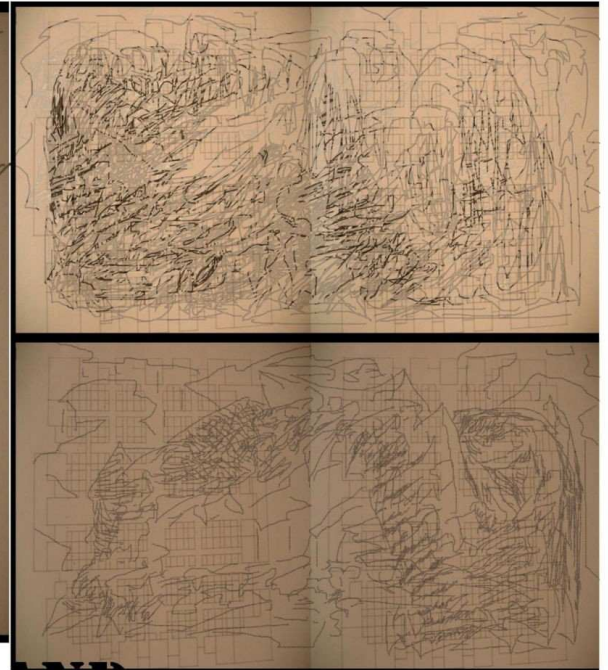
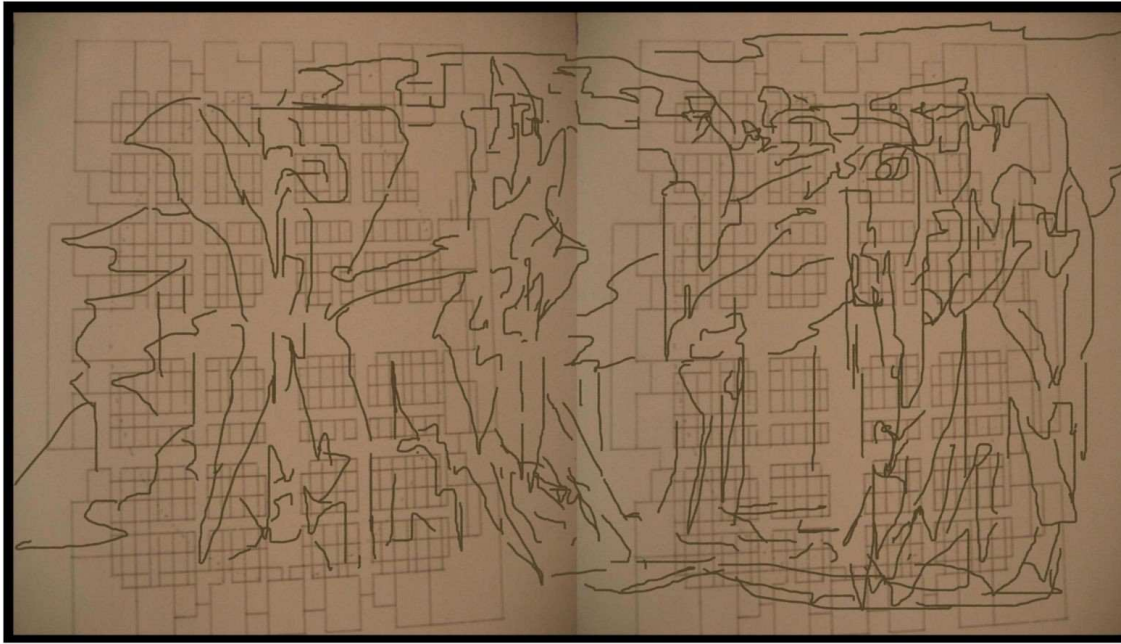












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